

Ten YEARS AFTER

A B O U T T I M E



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Management & Direction: Carl Leighton-Pope and Derek Sutton
Alvin Lee uses Scalar guitar strings exclusively
Leo Lyons uses Warwick basses and Elite bass strings
Ric Lee uses Pearl drums and Paiste cymbals
Chick Churchill uses Roland and Korg keyboards
Special Thanks: Chris Wright, Jeff Aldrich, John Hembrow and Andy Jaworski

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Arrangements by Jesse Gress
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Legend of Musical Symbols

Examples of bending techniques on a guitar staff (Treble clef, F# major key signature):

- Half-step bend: Treble clef, F#4, bend to G4 (1/2).
- Half-step bend: Treble clef, A4, bend to B4 (1/2).
- Whole-steps bends: Treble clef, F#4, bend to A4 (1); Treble clef, A4, bend to B4 (1).
- 1 1/2 step bend: Treble clef, F#4, bend to B4 (1 1/2).
- 2 step bend: Treble clef, F#4, bend to C5 (2).
- Bend and release: Treble clef, F#4, bend to A4 (1), then release back to F#4 (hold bend).

Half-step bend Half-step bend Whole-steps bends 1 1/2 step bend 2 step bend Bend and release

Examples of vibrato and other techniques on a guitar staff (Treble clef, F# major key signature):

- Pre-bend: Treble clef, F#4, pre-bend to G4.
- Hand vibrato: Treble clef, F#4, hand vibrato.
- Mechanical vibrato: Treble clef, F#4, mechanical vibrato.
- Hammer-on: Treble clef, F#4, hammer-on to G4.
- Pull-off: Treble clef, G4, pull-off to F#4.
- Vibrato bar: Treble clef, F#4, vibrato bar (-1 -1 -1 -1), then dive (-1 -1 -1 -1).

Pre-bend Hand vibrato Mechanical vibrato Hammer-on Pull-off Vibrato bar

Examples of raked notes, slides, and harmonics on a guitar staff (Treble clef, F# major key signature):

- Raked notes: Treble clef, F#4, rake (12).
- Legato slide-2nd note is not picked: Treble clef, F#4, legato slide to G4 (2nd note is not picked).
- Picked slide-2nd note is picked: Treble clef, F#4, picked slide to G4 (2nd note is picked).
- Ghost note (partially implied): Treble clef, F#4, ghost note (5).
- Harmonic: Treble clef, F#4, harmonic (12).
- Artificial harmonic: Treble clef, F#4, artificial harmonic (5).
- Tremolo picking: Treble clef, F#4, tremolo picking (5).

Raked notes Legato slide-2nd note is not picked Picked slide-2nd note is picked Ghost note (partially implied) Harmonic Artificial harmonic Tremolo picking

Examples of palm muting, staccato phrasing, and tapping on a guitar staff (Treble clef, F# major key signature):

- Palm muting: Treble clef, F#4, palm muting (P.M.).
- Staccato phrasing: Treble clef, F#4, staccato phrasing (5 6 5 6).
- Unpitched, percussive notes: Treble clef, F#4, unpitched, percussive notes (x x x x).
- Unison bend: Treble clef, F#4, unison bend (5 7).
- Microtonal bends (1/4 & 3/4 step): Treble clef, F#4, microtonal bends (1/4, 3/4).
- Right hand tapping: Treble clef, F#4, right hand tapping (T, 12 7 5 0).

Palm muting Staccato phrasing Unpitched, percussive notes Unison bend Microtonal bends (1/4 & 3/4 step) Right hand tapping

Highway Of Love

Lee/Gould

Moderately $\text{♩} = 113$

Intro

Electric Guitar

Electric Guitar

tr

mp

(Piano bass)

mf

Drums enter

mf

Rhythm figure 1

1st Verse

C5 3fr. C5 3fr. Cm7 3fr.

1. It was late, I was

T
A
B

with Rhythm figure 1 (4 times)

Bb/C C5 3fr.

run - nin' good, — did - n't have a place — to stay — I did - n't

Cm7 3fr. Bb/C

stop, I was feel - in' so good, — thought I'd try to make it to L.

2nd Verse

C5 C5 Cm7 B \flat /C

A. There was a girl, she said, "I'll put you up, a -
2. late, dawn was com - in' up, Ca -


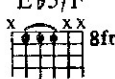
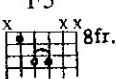
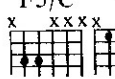
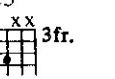
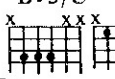
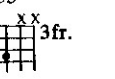
C5 Cm7

ny - time you're pass - ing through." li - for - nia com - in' in - to view. Got my book and I
Won't be long, and I'll


B \flat /C C5



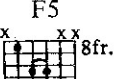

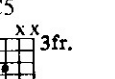
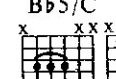
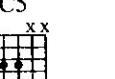
looked her up, she said "I'll be wait - ing here for you." I was
wake you up, I can't wait, I'll soon be there with you.

Pre-chorus














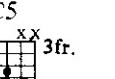
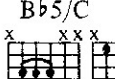
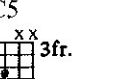
run - nin' with the de - vil, he was by my side. — Run -












nin' with the de - vil, what a hell of a ride. — Keep —



— you're me - tor run - nin', I'm a head - in' for you. — Bet -



B \flat 5 F

ter move on ov - er com - in' through _ I was

divisi

Chorus C5 E \flat 5 B \flat 5 C5

N.C. 3fr. 3fr. 3fr. 3fr.

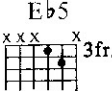
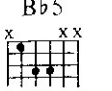
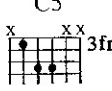
hot, I was burn - in' up the rub - ber, I was hot! I was

with Fill 1 (D.S. only)

Fill 1

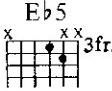

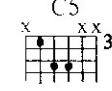
11 13

T
A
B

think - ing of my lov - er. I was hot! I was

with Fill 1 (D.S. only)

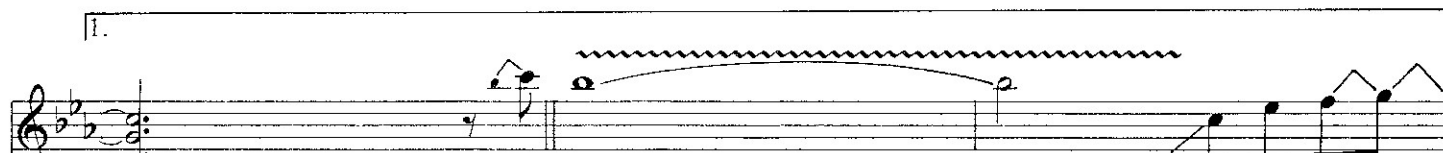




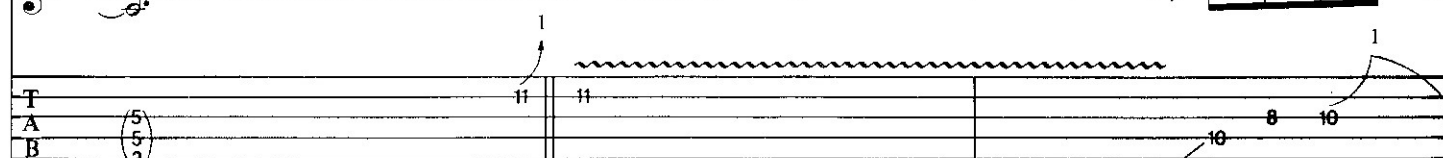
burn - in' up the high - way of love.

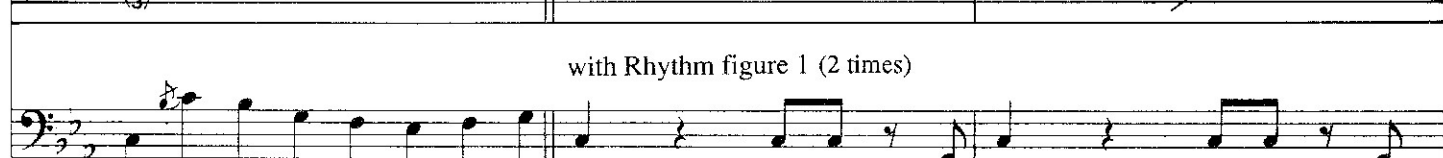
To Coda

with Fill 2 (D.S. and Coda only)

1.







with Rhythm figure 1 (2 times)

Fill 2





First system of musical notation. Treble staff: Melodic line with various intervals and a wavy line. Guitar staff: Fret numbers 8, 7, 10, 10, 8, 10, 10, 12, 11, 11, 13.

Bass staff for the first system, showing a rhythmic pattern with eighth and sixteenth notes.

Second system of musical notation. Treble staff: Melodic line. Guitar staff: Fret numbers 13, 11, 13, 12, 11, 10, 13, 11, 13. Bass staff: Rhythmic pattern. Label: "2. It was".

Bass staff for the second system, showing a rhythmic pattern with eighth and sixteenth notes.

2. Eb5 Bb5 C5 Cm7 Bb/C

Fretboard diagrams for Eb5, Bb5, C5, Cm7, and Bb/C chords, each marked "3fr.".

Third system of musical notation. Treble staff: Melodic line. Guitar staff: Fret numbers 8, 8, 8, 8, 10, 8, 10.

Bass staff for the third system, showing a rhythmic pattern with eighth and sixteenth notes. Label: "with Rhythm figure 1 (4 times) (includes bass line)".

C5

Fretboard diagram for C5 chord, marked "3fr.".

Cm7

Fretboard diagram for Cm7 chord, marked "3fr.".

Fourth system of musical notation. Treble staff: Melodic line. Guitar staff: Fret numbers 8, 7, 10, 8, 10, 8, 10, 10, 8, 6, 8, 8, 8, 6, 8, 8.

Bass staff for the fourth system, showing a rhythmic pattern with eighth and sixteenth notes. Label: "1/4 semi-A.H. 1/4 A.H.".

8va-Harm.

B \flat /C

C5

3fr.

3

1

1/4

T

A

B

6 8 10 8 10 8 11 8 11 10 8 10 8 10 10 10 10 8 10 8 10

Cm7

B \flat /C

C5

3fr.

3

A.H.

1/4

1/4

1

T

A

B

11 12 10 11 12 12 10 8 10 10 8 10 8 10 8 10 8 10 8 10 11 13

Cm7

B \flat /C

3fr.

8va-

1

1

1/4

T

A

B

11 13 (10) 13 (13) 11 13 11 13 13 11 13 (11) 13 18 15 18

C5

3fr.

8va-

hold bend

divisi

I was

1

1

T

A

B

18 18 18 18 18 (18) 15 18 15 16 13 13 16 13 13

D.S. al Coda

Coda

E♭5 B♭5 C5 E♭5 B♭5 C5

x x x x 3fr. x x x x 3fr. x x x x 3fr. x x x x 3fr. x x x x 3fr.

N.C.

I was hot, I was burn - in' up the rub - ber, I was hot, I was

The musical score is for a piece in 4/4 time, featuring a piano accompaniment and a vocal line. The piano part is written in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat). The score is divided into three measures. The first measure shows the piano accompaniment and the vocal line. The second measure is labeled 'with Fill 1' and shows a piano accompaniment with a fill. The third measure is also labeled 'with Fill 1' and shows a piano accompaniment with a fill.

The musical score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of two measures. The first measure contains the lyrics 'think - ing of my lov - er, I was hot!' and the second measure contains 'I was burn - in' up the high - way of love. ____'. Above the staff, there are five fretboard diagrams for guitar, each showing a specific chord: Eb5, Bb5, C5, Eb5, and Bb5. Each diagram includes a '3fr.' label, indicating a three-fret span. The diagrams show the following fingerings: Eb5 (index on 1st fret, middle on 2nd, ring on 3rd, pinky on 4th), Bb5 (index on 1st fret, middle on 2nd, ring on 3rd, pinky on 4th), C5 (index on 1st fret, middle on 2nd, ring on 3rd, pinky on 4th), Eb5 (index on 1st fret, middle on 2nd, ring on 3rd, pinky on 4th), and Bb5 (index on 1st fret, middle on 2nd, ring on 3rd, pinky on 4th).

with Fill 1

Guitar Chords:

- C5** (3fr.)
- E♭5** (3fr.)
- E♭5/D** (5fr.)
- B♭5**

Vocal Lyrics: Yeah, yeah, yeah, yeah!

Let Ring: let ring

1/4

Bass Line: 11, 10, 10, 10, 8, 10, 10, 8, 12

Guitar solo 2

[illegible]

C5

3fr.

E \flat 5

3fr.

B \flat 5

3

3

6

6

13 11 13 11 15 13 11 13 11 11 13

12 14 12 (10) 8 8 10 10 8 10 11 11 10 8 10 8 10

The musical score for "The Wind" by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The guitar part includes three fretboard diagrams: C5 (3fr.), E♭5 (3fr.), and B♭5 (3fr.). The melodic line for guitar features a "hold bend" instruction. The bass part includes a fretboard diagram for C5 (3fr.) and a melodic line with a "simile" instruction.

begin fade

C5

E♭5

B♭5

3fr.

3fr.

3fr.

1

1

T 8

A 8

B 10 10 8 10 8 10 10 8 10 10 8 10 10 10 11 8 10 12 10 9 10 10 8 10 10 10 10 8 10 10

[illegible]

Let's Shake It Up

Medium Rock = 125

Lee/Gould

Electric guitar

N.C.

Figure 6

N.C.

Whispered: *f*
Yeah! Let's shake it up!

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score consists of two systems. The first system contains the first six measures of the piece, and the second system contains the final three measures. The melody is primarily composed of eighth and sixteenth notes, with some rests. There are two guitar-specific annotations: 'E5' with a fret diagram showing the 5th fret on the 1st and 2nd strings, and 'N.C.' (Natural Chord) above the 7th measure. The piece concludes with a double bar line.

[illegible][illegible]

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various chord voicings and melodic lines. Above the staff, there are two "N.C." (Natural Chord) markings. A fretboard diagram for the E5 chord is shown, indicating the 0th fret for the high E string and the 7th fret for the other strings. The diagram is labeled "E5" and "7fr.".

1. Glad__

[illegible]

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of several measures, with some notes beamed together in groups of four. The notes are: G2, A2, B2, C3 (first group); D3, E3, F#3, G3 (second group); A3, B3, C4, D4 (third group); E4, F#4, G4, A4 (fourth group); B4, C5, D5, E5 (fifth group); F#5, G5, A5, B5 (sixth group); C6, D6, E6, F#6 (seventh group); G6, A6, B6, C7 (eighth group); D7, E7, F#7, G7 (ninth group); A7, B7, C8, D8 (tenth group); E8, F#8, G8, A8 (eleventh group); B8, C9, D9, E9 (twelfth group); F#9, G9, A9, B9 (thirteenth group); C10, D10, E10, F#10 (fourteenth group); G10, A10, B10, C11 (fifteenth group); D11, E11, F#11, G11 (sixteenth group); A11, B11, C12, D12 (seventeenth group); E12, F#12, G12, A12 (eighteenth group); B12, C13, D13, E13 (nineteenth group); F#13, G13, A13, B13 (twentieth group); C14, D14, E14, F#14 (twenty-first group); G14, A14, B14, C15 (twenty-second group); D15, E15, F#15, G15 (twenty-third group); A15, B15, C16, D16 (twenty-fourth group); E16, F#16, G16, A16 (twenty-fifth group); B16, C17, D17, E17 (twenty-sixth group); F#17, G17, A17, B17 (twenty-seventh group); C18, D18, E18, F#18 (twenty-eighth group); G18, A18, B18, C19 (twenty-ninth group); D19, E19, F#19, G19 (thirtieth group); A19, B19, C20, D20 (thirty-first group); E20, F#20, G20, A20 (thirty-second group); B20, C21, D21, E21 (thirty-third group); F#21, G21, A21, B21 (thirty-fourth group); C22, D22, E22, F#22 (thirty-fifth group); G22, A22, B22, C23 (thirty-sixth group); D23, E23, F#23, G23 (thirty-seventh group); A23, B23, C24, D24 (thirty-eighth group); E24, F#24, G24, A24 (thirty-ninth group); B24, C25, D25, E25 (fortieth group); F#25, G25, A25, B25 (forty-first group); C26, D26, E26, F#26 (forty-second group); G26, A26, B26, C27 (forty-third group); D27, E27, F#27, G27 (forty-fourth group); A27, B27, C28, D28 (forty-fifth group); E28, F#28, G28, A28 (forty-sixth group); B28, C29, D29, E29 (forty-seventh group); F#29, G29, A29, B29 (forty-eighth group); C30, D30, E30, F#30 (forty-ninth group); G30, A30, B30, C31 (fiftieth group); D31, E31, F#31, G31 (fifty-first group); A31, B31, C32, D32 (fifty-second group); E32, F#32, G32, A32 (fifty-third group); B32, C33, D33, E33 (fifty-fourth group); F#33, G33, A33, B33 (fifty-fifth group); C34, D34, E34, F#34 (fifty-sixth group); G34, A34, B34, C35 (fifty-seventh group); D35, E35, F#35, G35 (fifty-eighth group); A35, B35, C36, D36 (fifty-ninth group); E36, F#36, G36, A36 (sixtieth group); B36, C37, D37, E37 (sixty-first group); F#37, G37, A37, B37 (sixty-second group); C38, D38, E38, F#38 (sixty-third group); G38, A38, B38, C39 (sixty-fourth group); D39, E39, F#39, G39 (sixty-fifth group); A39, B39, C40, D40 (sixty-sixth group); E40, F#40, G40, A40 (sixty-seventh group); B40, C41, D41, E41 (sixty-eighth group); F#41, G41, A41, B41 (sixty-ninth group); C42, D42, E42, F#42 (seventieth group); G42, A42, B42, C43 (seventy-first group); D43, E43, F#43, G43 (seventy-second group); A43, B43, C44, D44 (seventy-third group); E44, F#44, G44, A44 (seventy-fourth group); B44, C45, D45, E45 (seventy-fifth group); F#45, G45, A45, B45 (seventy-sixth group); C46, D46, E46, F#46 (seventy-seventh group); G46, A46, B46, C47 (seventy-eighth group); D47, E47, F#47, G47 (seventy-ninth group); A47, B47, C48, D48 (eightieth group); E48, F#48, G48, A48 (eighty-first group); B48, C49, D49, E49 (eighty-second group); F#49, G49, A49, B49 (eighty-third group); C50, D50, E50, F#50 (eighty-fourth group); G50, A50, B50, C51 (eighty-fifth group); D51, E51, F#51, G51 (eighty-sixth group); A51, B51, C52, D52 (eighty-seventh group); E52, F#52, G52, A52 (eighty-eighth group); B52, C53, D53, E53 (eighty-ninth group); F#53, G53, A53, B53 (ninetieth group); C54, D54, E54, F#54 (ninetieth and first group); G54, A54, B54, C55 (ninetieth and second group); D55, E55, F#55, G55 (ninetieth and third group); A55, B55, C56, D56 (ninetieth and fourth group); E56, F#56, G56, A56 (ninetieth and fifth group); B56, C57, D57, E57 (ninetieth and sixth group); F#57, G57, A57, B57 (ninetieth and seventh group); C58, D58, E58, F#58 (ninetieth and eighth group); G58, A58, B58, C59 (ninetieth and ninth group); D59, E59, F#59, G59 (ninetieth and tenth group); A59, B59, C60, D60 (ninetieth and eleventh group); E60, F#60, G60, A60 (ninetieth and twelfth group); B60, C61, D61, E61 (ninetieth and thirteenth group); F#61, G61, A61, B61 (ninetieth and fourteenth group); C62, D62, E62, F#62 (ninetieth and fifteenth group); G62, A62, B62, C63 (ninetieth and sixteenth group); D63, E63, F#63, G63 (ninetieth and seventeenth group); A63, B63, C64, D64 (ninetieth and eighteenth group); E64, F#64, G64, A64 (ninetieth and nineteenth group); B64, C65, D65, E65 (ninetieth and twentieth group); F#65, G65, A65, B65 (ninetieth and twenty-first group); C66, D66, E66, F#66 (ninetieth and twenty-second group); G66, A66, B66, C67 (ninetieth and twenty-third group); D67, E67, F#67, G67 (ninetieth and twenty-fourth group); A67, B67, C68, D68 (ninetieth and twenty-fifth group); E68, F#68, G68, A68 (ninetieth and twenty-sixth group); B68, C69, D69, E69 (ninetieth and twenty-seventh group); F#69, G69, A69, B69 (ninetieth and twenty-eighth group); C70, D70, E70, F#70 (ninetieth and twenty-ninth group); G70, A70, B70, C71 (ninetieth and thirtieth group); D71, E71, F#71, G71 (ninetieth and thirty-first group); A71, B71, C72, D72 (ninetieth and thirty-second group); E72, F#72, G72, A72 (ninetieth and thirty-third group); B72, C73, D73, E73 (ninetieth and thirty-fourth group); F#73, G73, A73, B73 (ninetieth and thirty-fifth group); C74, D74, E74, F#74 (ninetieth and thirty-sixth group); G74, A74, B74, C75 (ninetieth and thirty-seventh group); D75, E75, F#75, G75 (ninetieth and thirty-eighth group); A75, B75, C76, D76 (ninetieth and thirty-ninth group); E76, F#76, G76, A76 (ninetieth and fortieth group); B76, C77, D77, E77 (ninetieth and forty-first group); F#77, G77, A77, B77 (ninetieth and forty-second group); C78, D78, E78, F#78 (ninetieth and forty-third group); G78, A78, B78, C79 (ninetieth and forty-fourth group); D79, E79, F#79, G79 (ninetieth and forty-fifth group); A79, B79, C80, D80 (ninetieth and forty-sixth group); E80, F#80, G80, A80 (ninetieth and forty-seventh group); B80, C81, D81, E81 (ninetieth and forty-eighth group); F#81, G81, A81, B81 (ninetieth and forty-ninth group); C82, D82, E82, F#82 (ninetieth and fiftieth group); G82, A82, B82, C83 (ninetieth and fifty-first group); D83, E83, F#83, G83 (ninetieth and fifty-second group); A83, B83, C84, D84 (ninetieth and fifty-third group); E84, F#84, G84, A84 (ninetieth and fifty-fourth group); B84, C85, D85, E85 (ninetieth and fifty-fifth group); F#85, G85, A85, B85 (ninetieth and fifty-sixth group); C86, D86, E86, F#86 (ninetieth and fifty-seventh group); G86, A86, B86, C87 (ninetieth and fifty-eighth group); D87, E87, F#87, G87 (ninetieth and fifty-ninth group); A87, B87, C88, D88 (ninetieth and sixtieth group); E88, F#88, G88, A88 (ninetieth and sixty-first group); B88, C89, D89, E89 (ninetieth and sixty-second group); F#89, G89, A89, B89 (ninetieth and sixty-third group); C90, D90, E90, F#90 (ninetieth and sixty-fourth group); G90, A90, B90, C91 (ninetieth and sixty-fifth group); D91, E91, F#91, G91 (ninetieth and sixty-sixth group); A91, B91, C92, D92 (ninetieth and sixty-seventh group); E92, F#92, G92, A92 (ninetieth and sixty-eighth group); B92, C93, D93, E93 (ninetieth and sixty-ninth group); F#93, G93, A93, B93 (ninetieth and seventieth group); C94, D94, E94, F#94 (ninetieth and seventy-first group); G94, A94, B94, C95 (ninetieth and seventy-second group); D95, E95, F#95, G95 (ninetieth and seventy-third group); A95, B95, C96, D96 (ninetieth and seventy-fourth group); E96, F#96, G96, A96 (ninetieth and seventy-fifth group); B96, C97, D97, E97 (ninetieth and seventy-sixth group); F#97, G97, A97, B97 (ninetieth and seventy-seventh group); C98, D98, E98, F#98 (ninetieth and seventy-eighth group); G98, A98, B98, C99 (ninetieth and seventy-ninth group); D99, E99, F#99, G99 (ninetieth and eightieth group); A99, B99, C100, D100 (ninetieth and eighty

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to play, — let your soul run — free. — Mu -
 I can feel — the heat. — Say

E5
 0 0 0 7fr.

Lord, — sic gon - na get - 'cha like the jun - gle and drums, — won't —
 how I love — that — rock and roll, — feel —

— you rock - 'n' roll — with me? —
 — it from my head to my feet. —

(end Rhythm figure 1)

Pre-chorus

It's a burn - in' fe - ver, that's burn-in' in my soul, —

let ring

Rhythm figure 2

Shake it up! Let's shake it

harmonic with vibrato bar (vibrato depth widens as note decays)

P.M.

1/4

To Coda I ♯ To Coda II ♯ ♯

1. N.C.

2. N.C. 8va-1

up!

2. When Ow!

(end Rhythm figure 2)

semi-A.H.

Guitar solo 1

E5
0 00
7fr.

with Rhythm figure 1
(includes bass line)

A.H.

A.H.

0 2 2 0 2 2 (2) 0 2 0 0 2 0 2 1 0 3 0 0 0 3 0 0 2 0 2 0 0 2 0

hold bend

semi-A.H.

T

1

1/4

1/4

2 12 (12) 2 0 2 (2) 0 0 2 4 3 5 5 3 5 5

1

1

1 1/2

semi-A.H.

A.H.

3 5 3 5 5 3 4 3 4 2 (2) 0 2 (2) 0 (2) 2 14

8va

12 14 12 14 12 15 17 17 17 17 17 (17) 15 17 15 15 17

(8va)

dig in

A.H.

P.M. A.H.

D.S. al Coda I

1 1/2

1/4

1/4

17 15 16 14 12 14 14 12 12 (14) 12 12 14 12 12 14 12 10 12 12 10 10 12 (12)

Coda I

θ

G5

x00

It's a burn - in' fe - ver

with Fill 1

with Rhythm figure 2

A5

x0 xx

N.C.

E5

0 00 7fr.

it's burn - in' in my soul,

shake it up!

harmonic with vibrato bar

(P.M.)


with Fill 2

Fill 1

Fill 2

semi - A.H.

A5



3

1

1/4

1/4

T 5 (5) 3 5 4 2 0 2 (2) 0 2 0 2

A 2 4 3 5 5 3 5 5 5 3 4 12 14 12 14

B 2 2 4 3 5 5 3 5 5 5 3 4 12 14 12 14

hold bend

let ring

1/4

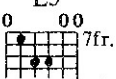
1

T 14 15 14 12 14 12 14 15 12 15 12 12 15 12 12 15 12 12 15 12

A 14 15 14 12 14 12 14 15 12 15 12 12 15 12 12 15 12 12 15 12

B 14 15 14 12 14 12 14 15 12 15 12 12 15 12 12 15 12 12 15 12

E5



5

5

5

5

8va-7

1

T 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

A 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

B 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12

D.S. $\frac{3}{4}$ al Coda II

T 12 12 14 12 10 12 10 12 10 12 10 12 14 12 12

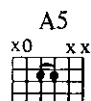
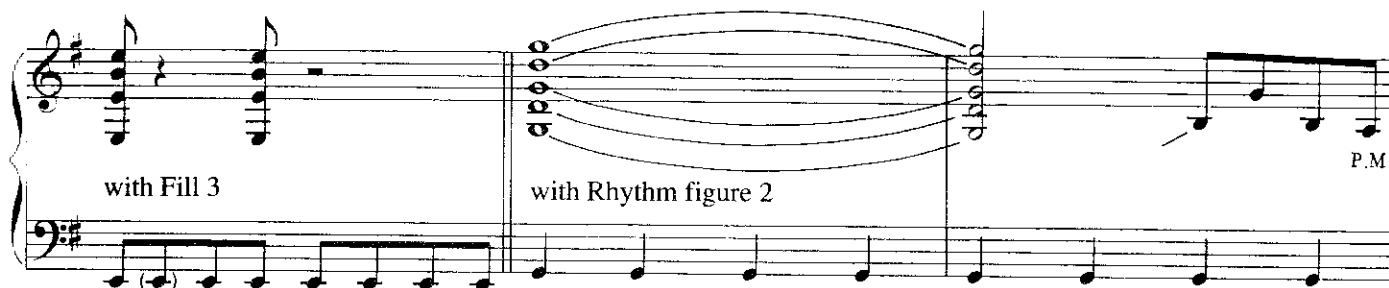
A 12 12 14 12 10 12 10 12 10 12 10 12 14 12 12

B 14 12 10 12 10 12 10 12 10 12 10 12 14 12 12

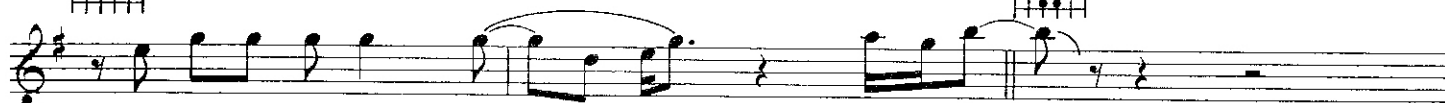
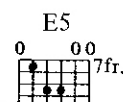
Coda II



It's a burn - in'___ fev - er



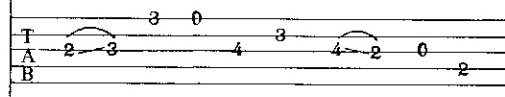
N.C.



it's burn-in' in my soul, _____ shake it up! _____



Fill 3



Let's shake it up! Shake!

A.H.-----

Guitar solo 3

G5
x00

A5
x0 xx

with Rhythm figure 2
(includes bass line)

T
A
B 12-14 12-14 12-14 12-10 12 10 12 10-12 12 14 12 14 12 14 15 14

E5
0 00 7fr.

P.M. P.M.

6 3 3

A.H.-----

T
A
B 12 14 14 12 14 12 15 12 15 12 15 14 12 14 12 14 14 14 14 14 5 4 2 0 3

semi-A.H.

A.H. A.H.

1/2 1 1 1/4 1/4 1

T
A
B 2 0 0 2 0 0 2 0 2 2 0 0 2 14 12 14 14 14 12

G5
x00

A5
x0 xx

hold bend

A.H.-----| A.H.-----|

E5
0 00 7fr.

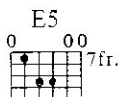
even bend

A.H.-----|

G5
x00

semi-A.H.-----|

A5
x0 xx



First system of musical notation. The treble clef staff shows a melodic line with a wavy line indicating vibrato. The guitar staff (T, A, B) shows fingerings: 5, 8, 10, 8, 7, 8, 7, 3, 5, 4, 3, 5, 3, 4, 2, 0, 2, 2, (2), 0, 2, 0, 3, 0.

Second system of musical notation. The treble clef staff shows a melodic line with a wavy line indicating vibrato. The guitar staff (T, A, B) shows fingerings: 0, 0, 2, 0, 14, 12, 14, 12, 14, 12, 12, 15, 15, 17, 15, 17, 17, 17, 17, (17), 15, 17, 17.

Third system of musical notation. The treble clef staff shows a melodic line with a wavy line indicating vibrato. The guitar staff (T, A, B) shows fingerings: 15, 15, 12, 12, 15, 12, 15, 17, 17, 17, 17, 17, 15, 17, 17, 13, (13), (0). A wavy line labeled "vibrato bar" is shown above the staff.

Fourth system of musical notation. The treble clef staff shows a melodic line with a wavy line indicating vibrato. The guitar staff (T, A, B) shows fingerings: 0, 0, 5, 0, 0, 2, (2), 0, 2, 0, 2, 0, 3, 0. A wavy line labeled "harmonic with vibrato bar" is shown above the staff.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

Second system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

G5

A5

semi-A.H.----- P.M.

Third system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

1/4 Harm.

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

E5

0 00 7fr.

A.H.

Fifth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

1

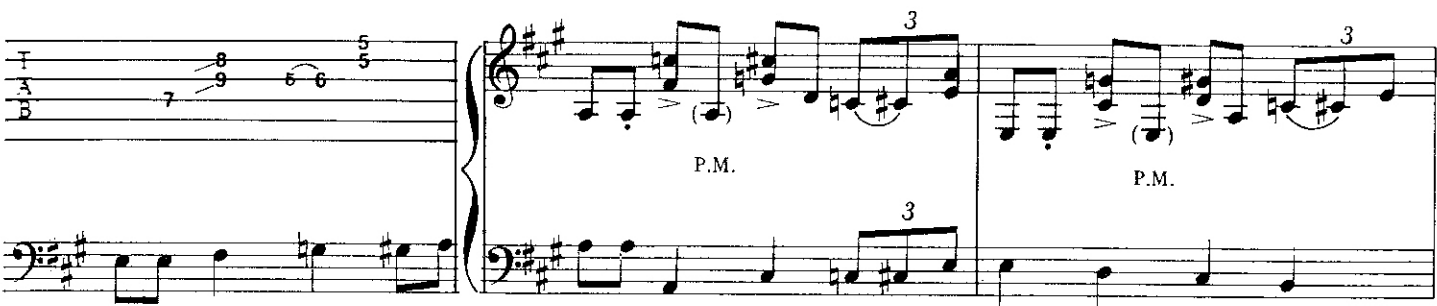
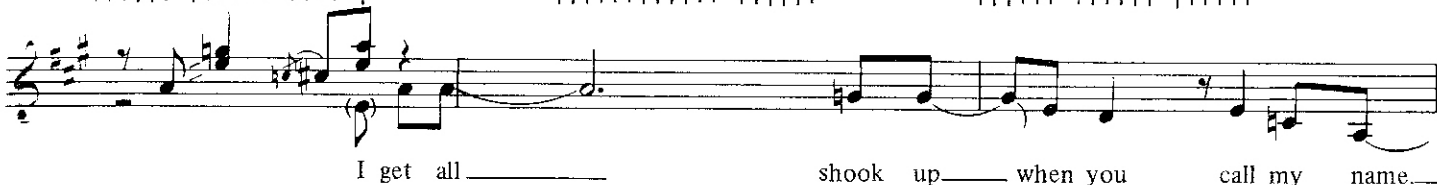
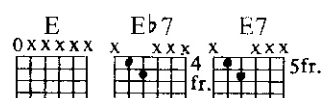
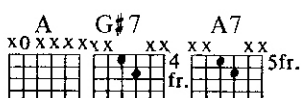
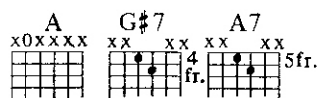
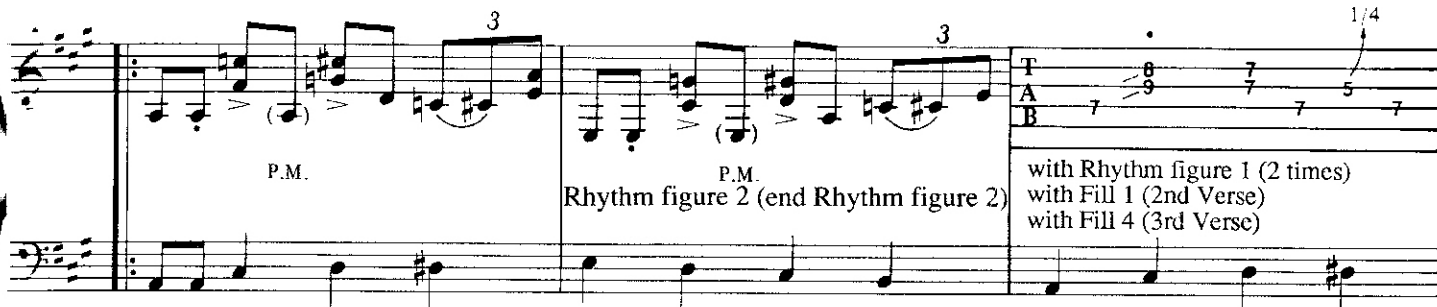
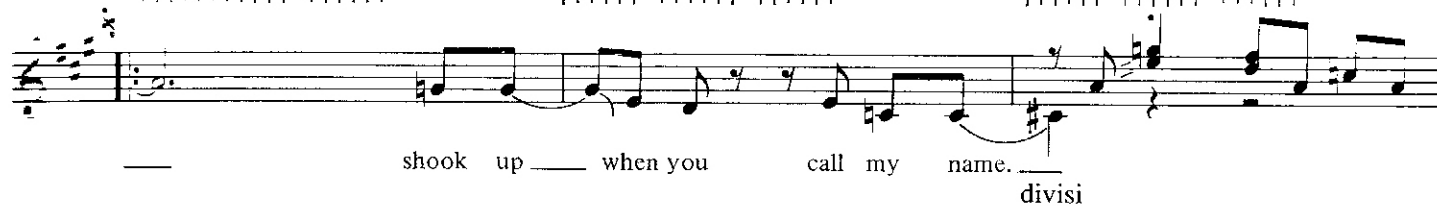
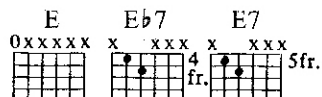
Sixth system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

A.H.

fade

Seventh system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The bass line includes a triplet of eighth notes (5, 5, 3) and a half note (2).

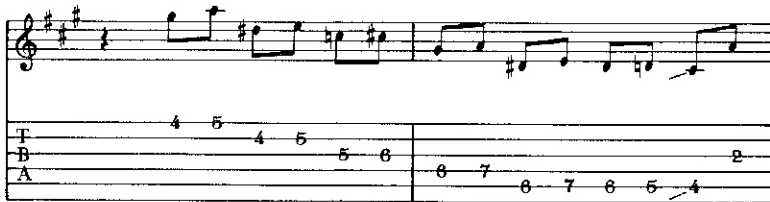
1



Fill 1



Fill 4



A $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$ G#7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 4fr. A7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 5fr. A $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x & x & x & x & x & x & x \\ \hline \end{array}$ G#7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 4fr. A7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 5fr. D5 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & x & x & x \\ \hline \end{array}$ A5 $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$

To Coda I

divisi gradual bend

Get all _____ shook up _____ when you call _____

T (10) 10 (10) 8 10 9 10 10
 A
 B

with Rhythm figure 1 (2 times)
with Fill 2 (2nd Verse)
with Fill 5 (3rd Verse)

P.M. P.M.

E5 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & x & x & x & x & x \\ \hline \end{array}$ A5 $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$ D5 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & 0 & x & x & x \\ \hline \end{array}$ A5 $\begin{array}{|c|c|c|c|c|c|} \hline x & 0 & x & x & x & x \\ \hline \end{array}$ E5 $\begin{array}{|c|c|c|c|c|c|} \hline 0 & x & x & x & x & x \\ \hline \end{array}$ Eb7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 4fr. E7 $\begin{array}{|c|c|c|c|c|c|} \hline x & x & x & x & x & x \\ \hline \end{array}$ 5fr.

_____ my name..You're the kind _____ of a wom-an drive a man _____

P.M. P.M. P.M. P.M. P.M.

Fill 2

T 10 10 8 10 6 9 5 6 7
 A
 B

Fill 5

T 7 5 6 7 8 7 5 8 7 7 6 5 3 4
 A
 B

in - sane. divisi

P.M.

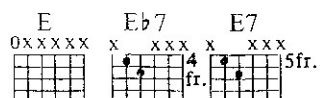
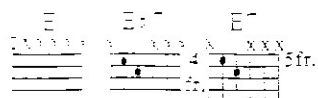
with Rhythm figure 1 (4 times)
with Fill 3 (2nd Verse)

divisi

2. Don't know_
3. Well, take__

P.M.

Fill 3



with Fill 5

of mine divisi

with Rhythm figure 1 (4 times)

A G[#]7 A⁷

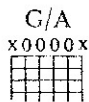
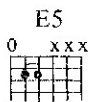
A G[#]7 A⁷

A G[#]7 A⁷

P.M.

4. Whoa ho

Coda I



my name.

let ring

1/4

Fill 6

Guitar solo 1

35

Chord diagrams and fret positions for the first system:

- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- E: $0xxxxx$
- Eb7: $xxxx \ 4fr.$
- E7: $xxxx \ 5fr.$
- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$

with Rhythm figure 3 (4 times)

Chord diagrams and fret positions for the second system:

- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- E: $0xxxxx$
- Eb7: $xxxx \ 4fr.$
- E7: $xxxx \ 5fr.$
- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$

Chord diagrams and fret positions for the third system:




- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- E: $0xxxxx$
- Eb7: $xxxx \ 4fr.$
- E7: $xxxx \ 5fr.$




Chord diagrams and fret positions for the fourth system:




- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$
- A: $x0xxxx$
- G#7: $xx \ xx \ 4fr.$
- A7: $xx \ xx \ 5fr.$

Rhy. Fig. 3

musical notation for Rhythm Figure 3, including guitar and bass lines with fret numbers and accents.

E  E^b  E7  4fr. 5fr.



A  G#7  A7  4fr. 5fr.

A  G#7  A7  4fr. 5fr.

even bend $\frac{1}{2}$ divisi Get all

T 7 7 10 8 5 5 7 7 7 7 6 5 7 5
 A
 B

5th, 6th, 7th Verses

A5  E5 

shook up — when you call my name. —




3 3




8va —

divisi 17 15 15 12 13 14 14 13 Get all —

T 17 15 15 12 13 14 14 13
 A
 B

with Rhythm figure 1 (2 times)

A  G#7  A7  4fr. 5fr.

E  Eb7  E7  4fr. 5fr.

shook up — when you call my name —

3 3

T
 A
 B

A: G#7: A7:

tr

I get all

6 9 8 8 8 8 5 6 7 6 5 3 4 2

D5: A5: E5:

Coda II

shook up when you call my name, You're the kind of woman drives a man

P.M. P.M. P.M. P.M. P.M. P.M.

Eb7: E7: A: G#7: A7:

1. E Eb7 E7

in - sane.

(0) 3 0 3 0 1 2 2 2 6 5 6 8

with Rhythm figure 2 (2 times) with Rhythm figure 1 (4 times)

A: G#7: A7:

3

6. When you see

7 5 6 7 6 5 4 7 4 7 9 10 9 7 5 6 7 5 6 5 5

2.

E Eb7 E7 E Eb7 E7 E Eb7 E7

0xxxxx x xxx 4fr. xxx 5fr. 0xxxxx x xxx 4fr. xxx 5fr. 0xxxxx x xxx 4fr. xxx 5fr.

can do...

5 5 (4) 5 4 5 6 7 3 5 4 3 (2) 2 0 1 2

with Rhythm figure 2 (2 times)

A G#7 A7 A G#7 A7 A G#7 A7

x0xxxxx xx xx 4fr. xxx 5fr. x0xxxxx xx xx 4fr. xxx 5fr. x0xxxxx xx xx 4fr. xxx 5fr.

3 3 3

19 13 14 9 7 5 7 5 6 7 7 6 6 7 7 5

with Rhythm figure 1 (4 times)

3 3

A G#7 A7 D.S. al Coda II

x0xxxxx xx xx 4fr. xxx 5fr.

7. Whoa ho, —

7 6 5 6 7 7 5

3

E5 A5 Coda II

0 xxx x0 xx

my name, — Ya! divisi

P.M. let ring

8 9

Better solo 2

33

A G#7 A7

x0xxxxx xx xx xx 4fr. 5fr.

E Eb7 E7

0xxxxxx x xxx 4fr. xxx 5fr.

A G#7 A7

x0xxxxx xx xx xx 4fr. xxx 5fr.

with Rhythm figure 3 (3 times)

1/4 1/2

7 7 6 6 5 7 5 7 7 7 6 6 7 7 6 5 3 4 2

A G#7 A7

x0xxxxx xx xx xx 4fr. 5fr.

A G#7 A7

x0xxxxx xx xx xx 4fr. xxx 5fr.

E Eb7 E7

0xxxxxx x xxx 4fr. xxx 5fr.

8va-----

3 3

2 10 12 14 12 17 15 13 12 (10) 12 13 12 14 12 11 15

A G#7 A7

x0xxxxx xx xx xx 4fr. 5fr.

A G#7 A7

x0xxxxx xx xx xx 4fr. xxx 5fr.

A G#7 A7

x0xxxxx xx xx xx 4fr. xxx 5fr.

gradual bend

8va-----

14 16 17 16 14 14 14 14 16 14 14 14 17

E Eb7 E7

0xxxxxx x xxx 4fr. xxx 5fr.

A G#7 A7

x0xxxxx xx xx xx 4fr. xxx 5fr.

A G#7 A7

x0xxxxx xx xx xx 4fr. xxx 5fr.

1/2 3

17 14 14 13 (12) 12 10 11 12 6 5 7 5 7 8 7 8 7 5 6 6

A G#7 A7

x0xxxxx xx xx xx 4fr. 5fr.

E Eb7 E7

0xxxxxx x xxx 4fr. xxx 5fr.

with Rhythm figure 1 with Rhythm figure 2

7 5 6 5 5 6 7 8 7 7 5 6 6 7 6 5

40

A

x0xxxx

N.C.

A5

x0 xx

unaccompanied guitar

Additional Lyrics

2. I don't know what loving you will do,
'Cause I know what a jealous heart will do.
I don't know what to do, but I'll try to be true.
I don't know about you, but I know I love you.
3. Well, take this heart and soul of mine.
Well take this heart and soul of mine.
We'll just take this heart and hang it on a line.
You can take this heart and soul of mine.
4. Wo, oh... wo, oh... don't break my heart.
Wo, oh... wo, oh... don't break my heart
I get all shook up when you call my name.
5. (repeat 1st Verse)
6. When you see what real good love can do,
Well, love makes a broken heart come through.
So I'm giving it all, now it's up to you
So let's see what real good love can do.
7. (repeat 4th Verse)



Verse

C5

Bb5

F5

F

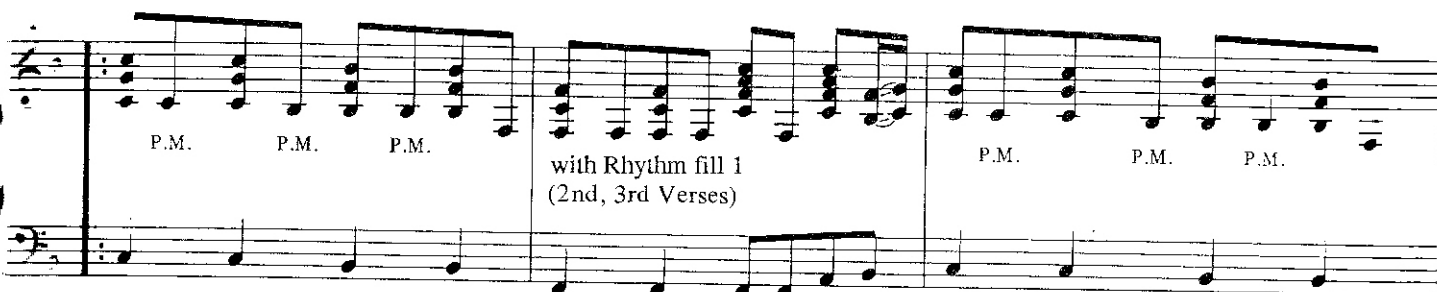
C5

Bb5

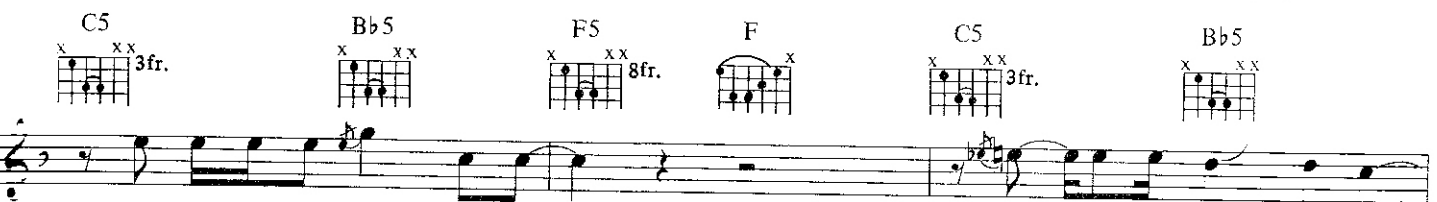
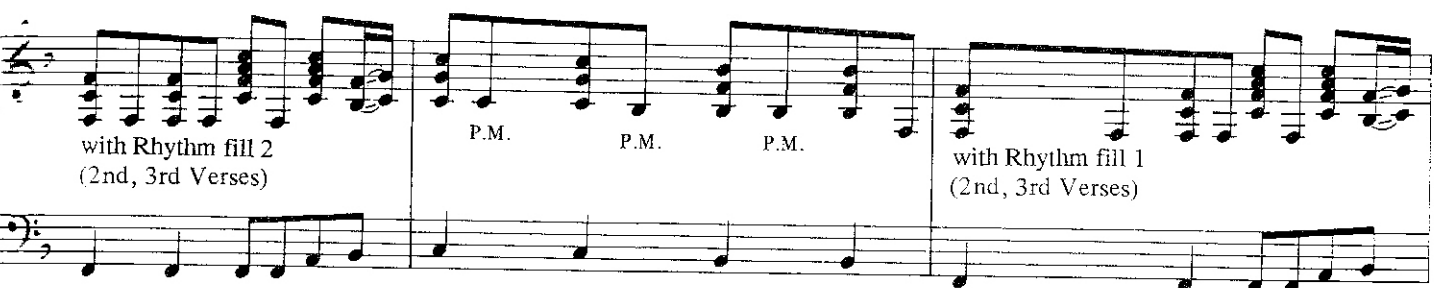


This world is driv - in' me cra - zy.

Things go - in' on make me mad, —

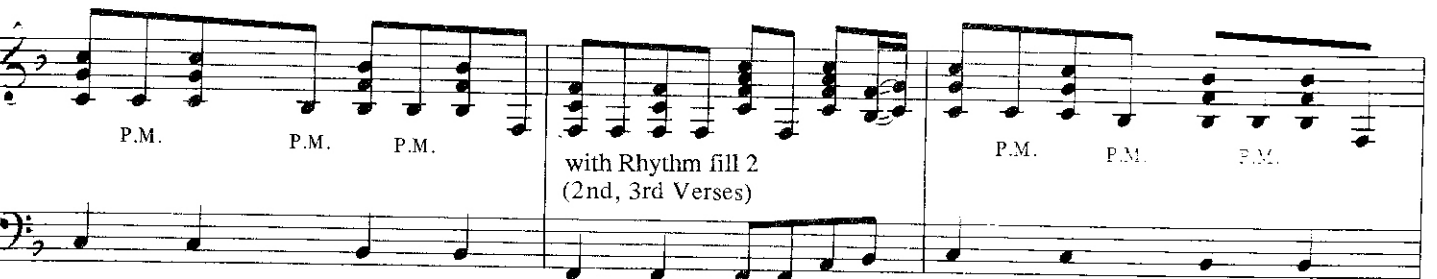


Wait - ing in the dole_ queue for the mon-ey to come down.



No won-der this boy turned bad. —

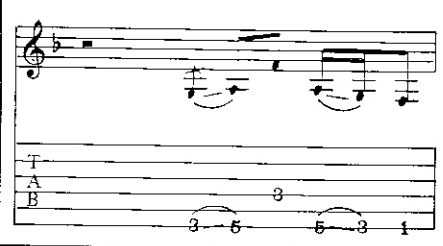
I'm_ gon - na write my M. —



Rhythm fill 1



Rhythm fill 2










— P. Say what the fuck's — go-in' on, —

with Rhythm fill 1 (2nd, 3rd Verses)

P.M. P.M. P.M.

with Rhythm fill 2 (2nd, 3rd Verses)








All my life — I'm run-nin' on emp - ty, Watch-in' ev - 'ry - bod - y else have fun, —

P.M. P.M. P.M.

with Rhythm fill 1 (2nd, 3rd Verses)

P.M. P.M. P.M.

Chorus











— I'm a vic - tim of cir - cum - stance, a vic - tim of cir -

with Rhythm fill 3 (2nd, 3rd Verses)

with Fill 1

Rhythm fill 3

Chord progressions for the first system:

F5 Bb5/C C5 Bb5/C F5 Eb5/F F5 Eb5/F C5 Bb5/C F5 Bb5/C

with Fill 1

This boy nev-er ev-er stood a chance.

Musical notation for the first system, including guitar and bass parts.

with Fill 2
with Fill 1 (2nd Verse)

To Coda

Chord progressions for the second system:

F5 Eb5/E F5 Eb5/F 1. C5 Bb5/C C5 Bb5/C F5

I'm a vic-tim of cir - cum - stance, ... whoa_ yea! ____

Musical notation for the second system, including guitar and bass parts.

with Fill 3

Chord progressions for the third system:

C5 Bb5/C C5 Bb5/C F5 Eb5/F F5

cum - stance, whoa ____ Ow!

Musical notation for the third system, including guitar and bass parts.

with Fill 4

Fill 2

8va

13 (13/11) 13

T	13	(13/11)	13
A			
B			

Fill 3

11 10 8-10 (10) 8

T	11	10	8-10	(10)	8
A					
B					

Fill 4

hold bend

11 11 10 (10) 8-10

T	11	11	10 (10)	8-10
A				
B				

13

Guitar solo 1

with Rhythm figure 1 (8 times)
includes chord progression)

with Rhythm figure 1 (8 times)
includes chord progression

A.H.-----4

dig in 1/4 1/4



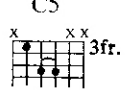
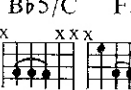
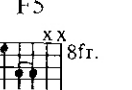
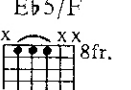
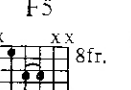
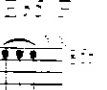
A.H.-----1/4 1

T
A
B

11 11 8 10 8 10 8 8 10 10 8 10 8 6 8 6 8

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is a single melodic line, likely for a guitar, featuring a series of eighth and sixteenth notes, with a "hold bend" instruction at the end. The bottom staff is a guitar accompaniment, showing fret numbers (6, 3, 6, 3, 6, 3, 3, 8, 10, 8, 10, 8, 10, 8, 10) and a "1/4" tempo marking. The score is divided into two measures by a double bar line.



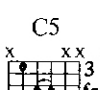









The musical score for "D.S. al Coda" consists of a single melodic line on a guitar. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is characterized by frequent bends, indicated by wavy lines above the notes. The score is divided into two systems. The first system contains measures 1 through 10, with a "D.S. al Coda" instruction at the end. The second system contains measures 11 through 16. Fretboard diagrams are provided for measures 11, 12, 13, 14, 15, and 16, showing the fret numbers for the strings T (treble), A (middle), and B (bass). The diagrams for measures 11 and 12 show a sequence of frets: 18, 18, 18, 18, 15, 15, 18, 16. The diagram for measure 13 shows frets: 15, 10, 8, 10, 10, 10 (8), 8. The diagram for measure 14 shows frets: 10, 8, 6, 6, 8. The diagram for measure 15 shows frets: 10, 8, 6, 6, 8. The diagram for measure 16 shows frets: 10, 8. The score is marked with "P.M." in measures 10 and 11, and "P.M.----" in measure 12. The piece concludes with a Coda symbol.

stance — Ow! Vic - tim of cir -

with Fill 5

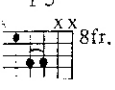
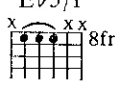
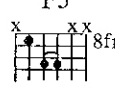

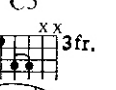
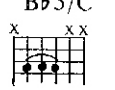
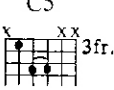



cum - stance, vic - tim of cir - cum - stance, —

with Rhythm figure 1 (4 times)

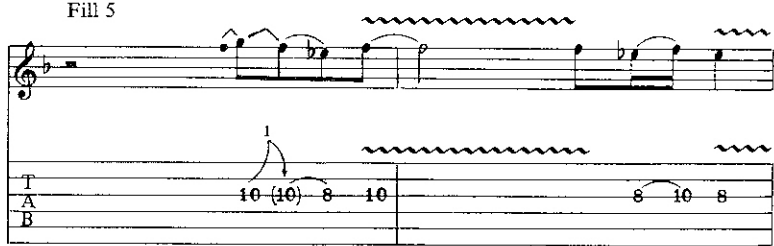


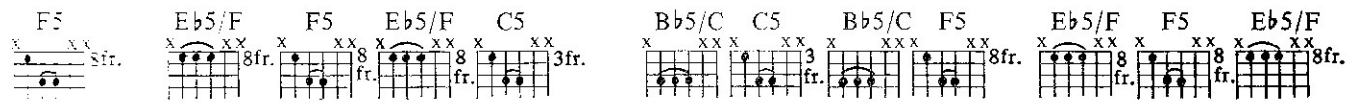
This boy nev-er ev-er stood a chance. — Ah!



Fill 5

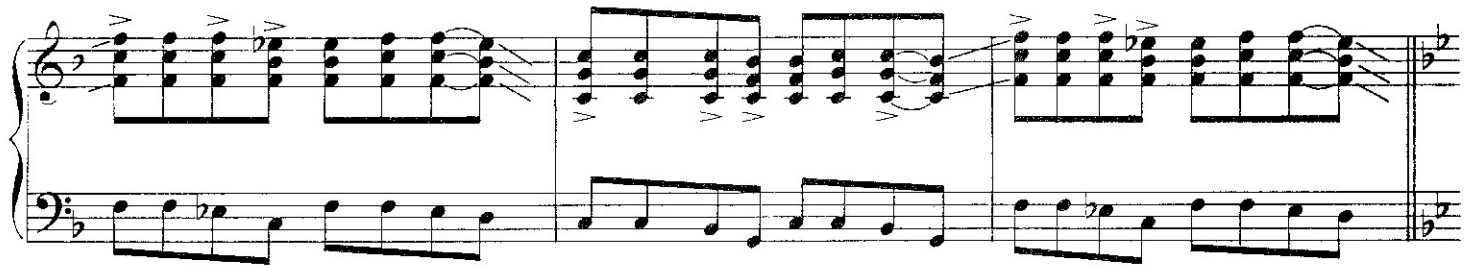


T 10 (10) 8 10
 A 8 10 8
 B



Vic - tim of cir - cum - stance,

Ow!

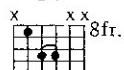


Guitar solo 2

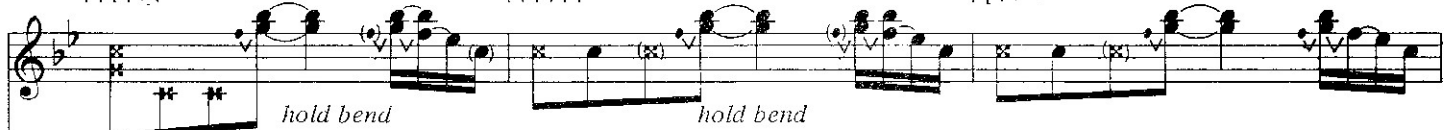
C5



F5



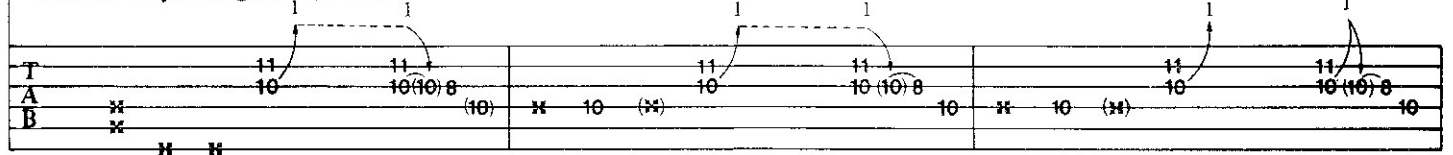
C5



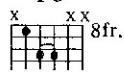
hold bend

hold bend

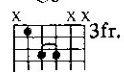
continuc Rhythm figure 1 (17 times)



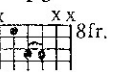
F5



C5

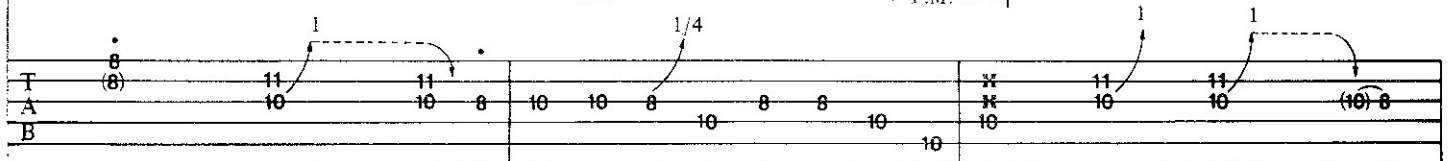


F5



P.M.

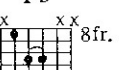
semi-A.H.-----P.M.-----



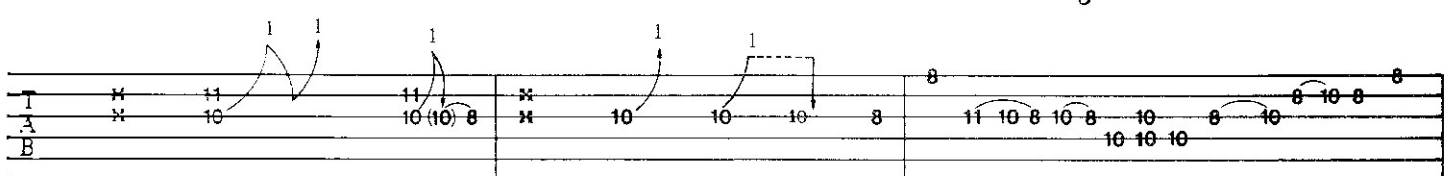
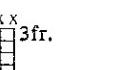
C5



F5



C5



[illegible]

F5 8fr. **C5** 3fr.

8va-

T 13 13 (15) 15 18 18 15 18 18 15 18 15 18 (18) 15 18 18 15

A

B

F5 8fr. **C5** 3fr.

8va-

T 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 18 (18) 15 13 15 11

A

B

F5 8fr. **C5** 3fr.

T 13 11 10 8 10 10 10 8 10

A

B 10 (10) 10 8 6 8 8 8 8 6 6 8 6

F5 8fr. **C5** 3fr.

T 8 10 8 11 8 (8) 10 (10) 8 10 10 8 10 10 10 10 10 10 10 10

A

B 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Chord diagrams: E5, C5 (3fr.), F5 (8fr.).

Time signatures: 1/4, 1/4, 1/4, 1/4, 1, 6, 6, 6.

Dynamic markings: *f*, *simile*.

Additional Lyrics

2. See the big fat rich man in his Rolls - Royce;
Squeaky clean kids by his side.
I get the shit, they get the chances.
I get to walk, they get to ride.
You know I'm your problem boy,
I never even stood a chance.
Pent up frustrations running inside of me now,
I'm a victim of circumstance.
3. What you doin' for the workers?
What you doin' for the unemployed?
Keep dishing out money for all those jerkers,
Can't say I'm overjoyed.
So don't mess with my life,
I've had to scrape and fight.
Just give me some hope it's gonna get better,
Maybe I can sleep at night
I'm a victim of circumstance.

Going To Chicago

Lee/Hinkley

Medium Rock ♩ = 112

Intro

Gtr. 2

Gtr. 1 divisi

f P.M.

Rhy. Fig. 1 (downstemmed part only)

Bb5 C5 G5 Gm G5 Gm G5 C5

3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr. 3fr.

1 1/2 1 1/4

(end Rhythm figure 1) with Rhythm figure 1

hold bend

P.M. - - 4 P.M.

Verse

Go - in' to Chi-ca - go gon-na play the blues, Leav - in' in the morn - ing with my

with Rhythm figure 1 (4 times) with Fill 1 P.M. P.M. P.M.

rock and roll shoes. Ain't go - in' to no air - port ain't gon - na get no plane, I'm

with Fill 2 P.M. with Fill 3 P.M.

Fill 1

Fill 2

Fill 3

Fill 6

Handwritten musical notation for Fill 6. The top staff is in G major (one sharp) and 4/4 time. It contains a whole rest, followed by a quarter note G, an eighth note A, a quarter note B, a half note C, and a quarter note D. The bottom staff is a tenor/bass clef with a whole rest, followed by a quarter note G, an eighth note A, a quarter note B, a half note C, and a quarter note D. Both staves have a wavy line above the final note.

Shuffle feel ($\text{♩} = \text{♩}^3$)

Guitar solo 1

B \flat 5 C5 G5 D F G F D F G F

3fr. 3fr. 5fr. 8fr. 10fr. 8fr. 5fr. 8fr. 10fr. 8fr.

8va

makes me cry.

1 1/4

15 (15) 13 15 15 13 13 14 15 13 14 15 13 14 15

with Drum fill with Rhythm figure 2 (8 times)

3 3

D F G F D F G F

5fr. 8fr. 10fr. 8fr. 5fr. 8fr. 10fr. 8fr.

(8va)

1/4 3 5

13 15 15 15 15 13 14 12 10 12 10 10 12 12 12 10 12 10 13 10

D F G F D F G F

5fr. 8fr. 10fr. 8fr. 5fr. 8fr. 10fr. 8fr.

8va

3 3 hold bend

13 (13) 10 13 13 (10) 15 13 15 13 15 15 15 15 15

Rhythm figure 2

($\text{♩} = \text{♩}^3$)

D F G F

7 7 6 7 10 12 10
7 7 6 7 10 12 10
6 6 3 6 8 10 6

56

F 8fr. G 10fr. F 8fr. D 5fr.

3 3 3 3 3

1/4 1/4

13 13 15 13 14 14 12 10 12 10 10 12 10 12 10 12 12 10 8 10 8 10

Verse

Gm 3fr. G5 3fr. Gm 3fr. G5 3fr. C5 3fr. Gm 3fr. G5 3fr.

3. Tired of get-tin' no-where work-in' nine to five, Got to get a-way so I can

P.M. with Rhythm figure 1 (2 times)

with Fill 7 (ad lib simile fills on 4th Verse)

P.M.

Bb5 3fr. C5 3fr. G5 3fr. Gm 3fr. G5 3fr.

feel a - live. You've on - ly got one life, that's

with Fill 8

P.M.

Fill 7

1 5 (6) 3 5

Fill 8

1 8 6 8 6 8 8 6 1/4

Gm $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ 3fr. G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr. C5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & \text{x} & \text{x} & \text{x} & \\ \hline \end{array}$ 3fr. Gm $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ 3fr. G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr.

what they say to me, — Time it is — a - wast - in' when I

with Fill 9 P.M. P.M.

Guitar solo 2

Bb5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ C5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr. To Coda \emptyset Gm $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ 3fr. G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr. Gm $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ 3fr. G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr. C5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & & \text{x} & \text{x} & \text{x} & \\ \hline \end{array}$ 3fr.

should be free. — 1 1/2 A.H. 1 1/4

T A B

with Rhythm figure 1 (2 times)

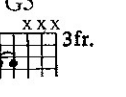
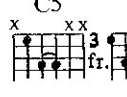
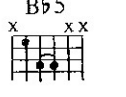
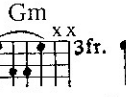
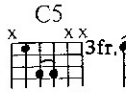
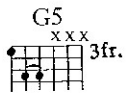
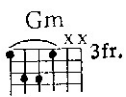
Gm $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ 3fr. G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr. Bb5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ C5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr. Gm $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & & & & \\ \hline \end{array}$ 3fr. G5 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{x} & \text{x} & & \\ \hline \end{array}$ 3fr.

3 A.H. P.M. A.H. 1 A.H.

T A B

Fill 9

T A B



Musical notation for the first system, including treble and bass staves. The treble staff shows a melodic line with triplets and a final measure with a fermata. The bass staff shows a bass line with triplets and a final measure with a fermata. The notation includes a 3/4 time signature and a key signature of one flat.

Musical notation for the second system, including treble and bass staves. The treble staff shows a melodic line with triplets and a final measure with a fermata. The bass staff shows a bass line with triplets and a final measure with a fermata. The notation includes a 3/4 time signature and a key signature of one flat.

Musical notation for the third system, including treble and bass staves. The treble staff shows a melodic line with triplets and a final measure with a fermata. The bass staff shows a bass line with triplets and a final measure with a fermata. The notation includes a 3/4 time signature and a key signature of one flat.

with Rhythm figure 2 (14 times)
(includes bass line)

T 10 13 13 (13) 10 13 10 13 13 15 15 (15) 13 13

A 0

B 0

Musical notation for the fourth system, including treble and bass staves. The treble staff shows a melodic line with triplets and a final measure with a fermata. The bass staff shows a bass line with triplets and a final measure with a fermata. The notation includes a 3/4 time signature and a key signature of one flat.

with Rhythm figure 2 (14 times)
(includes bass line)

T 18 17 20 17 20 (20) 17 20 17 18 15 15 15 13 15 12 10 12 10 12 10 8

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Musical notation for the fifth system, including treble and bass staves. The treble staff shows a melodic line with triplets and a final measure with a fermata. The bass staff shows a bass line with triplets and a final measure with a fermata. The notation includes a 3/4 time signature and a key signature of one flat.

with Rhythm figure 2 (14 times)
(includes bass line)

T 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

The musical score for "The Rose Tree" is presented in standard notation. The melody line features several triplet patterns, indicated by a '3' below the notes. The bass line is written with fret numbers (10, 12, 13, 14, 15) and includes fingerings (1, 1/4) and a capo position of 8va. Chords D, F, G, and C are marked above the melody line. The key signature has one sharp (F#).

The musical score is written for guitar. The top staff is the melody line, featuring triplets of eighth notes and a final triplet of quarter notes. The bottom staff is the bass line, indicated by a 'T' (Tritone) symbol, showing fret numbers for each note. The score includes chord diagrams for D, F, G, and F# at various frets (5fr., 8fr., 10fr.).

[illegible][illegible]

Exercise 1, bass clef, shows a sequence of eighth notes with triplets. The notation is as follows:

3 3 3 3 3 3 3 3

Coda

Gm 3fr. G5 3fr. Gm 3fr. G5 3fr. C5 3fr. Gm 3fr. G5 3fr.

with Rhythm figure 1 (2 times)
(includes bass line)

T 8 (8) 6 8 8 6 8 6 8 6 8 8 6 5

A

B

Bb5 3fr. C5 3fr. G5 3fr. Gm 3fr. G5 3fr. Gm 3fr. G5 3fr. C5 3fr.

3 1 1 1 P.M. P.M. 1/4

T 3 5 (6) 3 5 5 3 5 3 5 6 5 6 5 3 (5) 5 (5) 3 6 7 8 6 3 3

A

B

Gm 3fr. G5 3fr. Bb5 3fr. C5 3fr. G5 3fr.

1 1/4 with drum fill

T 8 (8) 6 8 6 8 8 8 8

A

B

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

Sva

w/ Rhy. Fig. 2
(includes bass line)

1 1/4 3 1 3 1/4

T 10 13 13 10 13 10 13 10 12 15 15 13 14 15 13

A

B

D 5fr. F 8fr. G 10fr. F 8fr. D 5fr. F 8fr. G 10fr. F 8fr.

Sva

3 hold bend 1

T 15 13 15 18 17 20 20 20 20 20 20 20 20 20 20 20 20 20

A

B

[illegible]

The musical score is divided into two systems. The top system features a sequence of chords: D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), and F (8fr.). Below these chords is a melodic line on a single staff, consisting of eighth and sixteenth notes, some with triplets and bends. The bottom system shows a fretboard diagram with fret numbers (13, 15, 13, 15, 13, 15, 17, 20, 20, 20, 20, 20, 20) and a wavy line indicating a bend, labeled "hold bend".

System 1: Chords D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.). T: 20 20 20 20 20 20 20 (20) 17 18 18 19 20 20 20 20. A: 17 18 18 12 10 10 10 12 12 12 10 10 12 12. B: 12 10 10 12 10 12 10 13 15 15 17 20 20 20 20 20.

System 2: Chords D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.). T: 17 18 18 12 10 10 10 12 12 12 10 10 12 12. A: 17 18 18 12 10 10 10 12 12 12 10 10 12 12. B: 12 10 10 12 10 12 10 13 15 15 17 20 20 20 20 20.

System 3: Chords D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.). T: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. A: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. B: 12 10 10 12 10 12 10 13 15 15 17 20 20 20 20 20.

System 4: Chords D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.). T: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. A: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. B: 12 10 10 12 10 12 10 13 15 15 17 20 20 20 20 20.

System 5: Chords D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.). T: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. A: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. B: 12 10 10 12 10 12 10 13 15 15 17 20 20 20 20 20.

System 6: Chords D (5fr.), F (8fr.), G (10fr.), F (8fr.), D (5fr.), F (8fr.), G (10fr.), F (8fr.). T: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. A: 13 15 (15) 13 15 15 18 17 20 20 20 20 20 20 20 20 20. B: 12 10 10 12 10 12 10 13 15 15 17 20 20 20 20 20.

This page of guitar tablature is for a piece in D major. It features a treble clef staff with musical notation and a six-string guitar staff with fret numbers. The piece includes various fretting techniques, bends, and a 'begin fade' section. Chord diagrams for D, F, G, and F# are shown at the top. The tablature includes instructions like 'hold bend', 'begin fade', and '8va'. The piece concludes with a final chord diagram and a '3' indicating a final triplet.

P.M.-----!

fade out

Additional Lyrics

4. I've done a lot of talking, now it's time to make a stand.
 Instead of playing safe, I should be playing with the band.
 You've got to keep on moving, you've heard it all before.
 This time I'm gonna make it, won't be back no more.

Wild Is The River

Lee/Gould

Medium Rock ♩ = 124

Intro

Gtr. 1   

f 8va-----

Gtr. 2

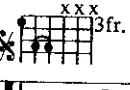
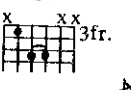
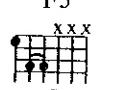

1 1/4

13 13 13 (13) 11 13 13 11 13 13 13 10 (10) 8 10


T
A
B



Verse

G5  C5  F5  C5 

1. I don't need (a) hur - ri - cane blow - in' to tell me there's a storm a - round



G5 3fr. C5 3fr.

I don't need no chain a-round my neck to

F5 3fr. C5 3fr. G5 3fr.

tell me that I'm all tied down. All I need - ed was a

with Fill 1 (2nd, 3rd Verses)

C5 3fr. F5 3fr. C5 3fr. G5 3fr.

lit - tle sa - tis - fac - tion, try - in' to put me back on the track.

Fill 1

T
A
B

5 3 2 5 1 2 3

C5 F5 C5

What I get is a typ - i - cal re - ac - tion, for me there'll be no turn - ing back -

Chorus

G5 N.C. C F F#sus4 F

Wild is the ri - ver,

C C/G G C

wild and run - nin' free, Wild is the

F F#sus4 F C G 1. C5 2. C5 N.C.

ri - ver, the ri - ver of no re - turn...

Wild is the ri-ver, wild and
 run-nin' free. Wild is the ri-ver, the
 ri-ver of no re-turn.

To Coda

with Fill 2

Fill 2

T
 A
 E

0 3 6-7 5

Guitar solo

C

x x 3fr.

G

3fr.

F

8va-

1

1

11 13

13

11 13

11

13 13

5 7 5 5 7 5 7

T

A

B

Bass line

C

x x 3fr.

G

3fr.

1

8

7 (7) 5 7 5 7

7 7 5 3

5

3 3 3 5 7 5

7 5 7 9 8 10 8 10 (10) 8

T

A

B

Bass line

F

C

x x 3fr.

10 10 8 8 (8) 6 10 8 10 8 6 7 7 9 8 9 7 5 7

5 7 7 5 7

T

A

B

hold bend

Bass line

G 3fr. F

tr

T 7 8 7 5 5 8 7 5 6 7 6 7 8 1 8 5 3 5 3 6 7 5 6 6 10 8 13

A 7 8 7 5 5 8 7 5 6 7 6 7 8 1 8 5 3 5 3 6 7 5 6 6 10 8 13

B 7 8 7 5 5 8 7 5 6 7 6 7 8 1 8 5 3 5 3 6 7 5 6 6 10 8 13

C 3fr. G 3fr. F

8va-

D.S. $\frac{8}{16}$ al Coda (take 2nd ending)

T 12 12 12 12 5 14 13 13 13 14 14 17

A 12 12 12 12 5 14 13 13 13 14 14 17

B 12 12 12 12 5 14 13 13 13 14 14 17

Coda C5 3fr. G 3fr. C5 3fr. N.C. C 3fr.

ri - ver of no re - turn. Wild is the

with Fill 3

Fill 3

T 9 7 6 7 7 5

A 9 7 6 7 7 5

B 9 7 6 7 7 5

ri - ver, wild and run - nin' free.

with Fill 2 w/Fill 4

Vocal harmony simile

Wild is the ri - ver, the ri - ver of no re - turn.

ritard

divisi

let ring

T
A
B

Fill 4

T
A
B

Additional Lyrics

2. I don't need a telegram to tell me,
 I got the message long ago.
 I have seen the writing on the wall
 Telling me it's time to go.
 I don't need it spelled out to the letter
 To tell me that I'm on the wrong track.
 All I know is that a chance is for the better,
 There'll never be no turnin' back.

3. I don't need a preacher here to show me,
 Or tell me where I'm going wrong.
 I don't need no money in my jeans,
 'Cause I know that I'll get along.
 All I know, a change is surely comin',
 Gonna turn your world around.
 Watching as the river is a-flowin',
 Listen and you'll hear the sound.

Saturday Night

Medium Rock ♩ = 125

Lee/Gould

Electric guitar

Intro

G5 Bb5 G5 F5

G5 Bb5 G5 C5 Bb5

G5 Bb5 G5 F5

G5 Bb5 G5 C5 Bb5 G5 F5 Bb

Verse

acoustic guitar enters

C Bb C Bb F Eb

x 3fr. x 3fr. x 10 fr. x 8fr.

I wan - na rock to - night. And tell 'ya ba - by that I

Rhythm figure 1

C Bb C Bb C Bb

x 3fr. x 3fr. x 3fr. x 10 fr.


feel al - right. _ If you think _ that I'm down,

F Bb C Bb


x 8fr. x 3fr.


Take an - oth - er look 'cause I've found

(end Rhythm figure 1)




An - oth - er girl, — She's cool! No - bo - dy's claim
 Mid - night — late show, Are you rea - dy babe?





no - bo - dy's fool. I'm gone, I'm sold,
 Let's go! I wan - na rock, to - night





I wan - na rock, — I wan - na roll! Yeah, ——— it
 Live it up ——— and do it right!

Rhythm figure 2
 divisi



feels so good, (I'm) gon-na love you ba - by like a lov-ing man should.

Yeah, _____ I'm feel-in' al - right, that's the name of the game _____ on a

divisi

Sat - ur - day night! name of the game _____ on a Sat - ur - day night!

divisi

(end Rhythm figure 2)

A musical staff in bass clef showing the bass line for 'The Rose Tree'. The melody consists of eighth and quarter notes, with some beamed eighth notes and a final half note.

The image shows a musical score for guitar. At the top, there are eleven chord diagrams, each labeled with a chord name: G5, Bb5, G5, F5, G5, Bb5, G5, C5, Bb5, G5, and F5. Each diagram shows a six-string guitar fretboard with notes indicated by 'x' marks. Below the diagrams is a single staff of music with a treble clef. The staff contains a melodic line that corresponds to the chords above. The line starts with a quarter note G4, followed by a quarter note A4, then a quarter note B4. This is followed by a half note G4, then a half note F4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C4. This is followed by a half note B3, then a half note A3. The next measure contains a quarter note G3, a quarter note F3, and a quarter note E3. This is followed by a half note D3, then a half note C3. The final measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The staff ends with a double bar line.

Musical notation for three voices (T, A, B) showing a sequence of chords across four measures.

A single line of musical notation on a five-line staff, featuring a bass clef. The melody consists of eighth and quarter notes, with some notes beamed together. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, 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E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B1

Guitar solo 1

B \flat C B \flat C B \flat F B \flat

x x 3fr. x x 3fr. x x 10 fr. x x 8 fr. x x

A.H. semi A H

with Rhythm figure 1 (2 times)
(includes bass line)

1

1/4

1

dig in

Chord diagrams: C (3fr.), B \flat , C (3fr.), B \flat , C (3fr.), E \flat .

Staff 1: Treble clef, key of B \flat . Notes: G \flat 4, A4, B \flat 4, C5, D5, E \flat 5, F5, G \flat 5, A5, B \flat 5, C6, D6, E \flat 6, F6, G \flat 6, A6, B \flat 6, C7, D7, E \flat 7, F7, G \flat 7, A7, B \flat 7, C8, D8, E \flat 8, F8, G \flat 8, A8, B \flat 8, C9, D9, E \flat 9, F9, G \flat 9, A9, B \flat 9, C10, D10, E \flat 10, F10, G \flat 10, A10, B \flat 10, C11, D11, E \flat 11, F11, G \flat 11, A11, B \flat 11, C12, D12, E \flat 12, F12, G \flat 12, A12, B \flat 12, C13, D13, E \flat 13, F13, G \flat 13, A13, B \flat 13, C14, D14, E \flat 14, F14, G \flat 14, A14, B \flat 14, C15, D15, E \flat 15, F15, G \flat 15, A15, B \flat 15, C16, D16, E \flat 16, F16, G \flat 16, A16, B \flat 16, C17, D17, E \flat 17, F17, G \flat 17, A17, B \flat 17, C18, D18, E \flat 18, F18, G \flat 18, A18, B \flat 18, C19, D19, E \flat 19, F19, G \flat 19, A19, B \flat 19, C20, D20, E \flat 20, F20, G \flat 20, A20, B \flat 20, C21, D21, E \flat 21, F21, G \flat 21, A21, B \flat 21, C22, D22, E \flat 22, F22, G \flat 22, A22, B \flat 22, C23, D23, E \flat 23, F23, G \flat 23, A23, B \flat 23, C24, D24, E \flat 24, F24, G \flat 24, A24, B \flat 24, C25, D25, E \flat 25, F25, G \flat 25, A25, B \flat 25, C26, D26, E \flat 26, F26, G \flat 26, A26, B \flat 26, C27, D27, E \flat 27, F27, G \flat 27, A27, B \flat 27, C28, D28, E \flat 28, F28, G \flat 28, A28, B \flat 28, C29, D29, E \flat 29, F29, G \flat 29, A29, B \flat 29, C30, D30, E \flat 30, F30, G \flat 30, A30, B \flat 30, C31, D31, E \flat 31, F31, G \flat 31, A31, B \flat 31, C32, D32, E \flat 32, F32, G \flat 32, A32, B \flat 32, C33, D33, E \flat 33, F33, G \flat 33, A33, B \flat 33, C34, D34, E \flat 34, F34, G \flat 34, A34, B \flat 34, C35, D35, E \flat 35, F35, G \flat 35, A35, B \flat 35, C36, D36, E \flat 36, F36, G \flat 36, A36, B \flat 36, C37, D37, E \flat 37, F37, G \flat 37, A37, B \flat 37, C38, D38, E \flat 38, F38, G \flat 38, A38, B \flat 38, C39, D39, E \flat 39, F39, G \flat 39, A39, B \flat 39, C40, D40, E \flat 40, F40, G \flat 40, A40, B \flat 40, C41, D41, E \flat 41, F41, G \flat 41, A41, B \flat 41, C42, D42, E \flat 42, F42, G \flat 42, A42, B \flat 42, C43, D43, E \flat 43, F43, G \flat 43, A43, B \flat 43, C44, D44, E \flat 44, F44, G \flat 44, A44, B \flat 44, C45, D45, E \flat 45, F45, G \flat 45, A45, B \flat 45, C46, D46, E \flat 46, F46, G \flat 46, A46, B \flat 46, C47, D47, E \flat 47, F47, G \flat 47, A47, B \flat 47, C48, D48, E \flat 48, F48, G \flat 48, A48, B \flat 48, C49, D49, E \flat 49, F49, G \flat 49, A49, B \flat 49, C50, D50, E \flat 50, F50, G \flat 50, A50, B \flat 50, C51, D51, E \flat 51, F51, G \flat 51, A51, B \flat 51, C52, D52, E \flat 52, F52, G \flat 52, A52, B \flat 52, C53, D53, E \flat 53, F53, G \flat 53, A53, B \flat 53, C54, D54, E \flat 54, F54, G \flat 54, A54, B \flat 54, C55, D55, E \flat 55, F55, G \flat 55, A55, B \flat 55, C56, D56, E \flat 56, F56, G \flat 56, A56, B \flat 56, C57, D57, E \flat 57, F57, G \flat 57, A57, B \flat 57, C58, D58, E \flat 58, F58, G \flat 58, A58, B \flat 58, C59, D59, E \flat 59, F59, G \flat 59, A59, B \flat 59, C60, D60, E \flat 60, F60, G \flat 60, A60, B \flat 60, C61, D61, E \flat 61, F61, G \flat 61, A61, B \flat 61, C62, D62, E \flat 62, F62, G \flat 62, A62, B \flat 62, C63, D63, E \flat 63, F63, G \flat 63, A63, B \flat 63, C64, D64, E \flat 64, F64, G \flat 64, A64, B \flat 64, C65, D65, E \flat 65, F65, G \flat 65, A65, B \flat 65, C66, D66, E \flat 66, F66, G \flat 66, A66, B \flat 66, C67, D67, E \flat 67, F67, G \flat 67, A67, B \flat 67, C68, D68, E \flat 68, F68, G \flat 68, A68, B \flat 68, C69, D69, E \flat 69, F69, G \flat 69, A69, B \flat 69, C70, D70, E \flat 70, F70, G \flat 70, A70, B \flat 70, C71, D71, E \flat 71, F71, G \flat 71, A71, B \flat 71, C72, D72, E \flat 72, F72, G \flat 72, A72, B \flat 72, C73, D73, E \flat 73, F73, G \flat 73, A73, B \flat 73, C74, D74, E \flat 74, F74, G \flat 74, A74, B \flat 74, C75, D75, E \flat 75, F75, G \flat 75, A75, B \flat 75, C76, D76, E \flat 76, F76, G \flat 76, A76, B \flat 76, C77, D77, E \flat 77, F77, G \flat 77, A77, B \flat 77, C78, D78, E \flat 78, F78, G \flat 78, A78, B \flat 78, C79, D79, E \flat 79, F79, G \flat 79, A79, B \flat 79, C80, D80, E \flat 80, F80, G \flat 80, A80, B \flat 80, C81, D81, E \flat 81, F81, G \flat 81, A81, B \flat 81, C82, D82, E \flat 82, F82, G \flat 82, A82, B \flat 82, C83, D83, E \flat 83, F83, G \flat 83, A83, B \flat 83, C84, D84, E \flat 84, F84, G \flat 84, A84, B \flat 84, C85, D85, E \flat 85, F85, G \flat 85, A85, B \flat 85, C86, D86, E \flat 86, F86, G \flat 86, A86, B \flat 86, C87, D87, E \flat 87, F87, G \flat 87, A87, B \flat 87, C88, D88, E \flat 88, F88, G \flat 88, A88, B \flat 88, C89, D89, E \flat 89, F89, G \flat 89, A89, B \flat 89, C90, D90, E \flat 90, F90, G \flat 90, A90, B \flat 90, C91, D91, E \flat 91, F91, G \flat 91, A91, B \flat 91, C92, D92, E \flat 92, F92, G \flat 92, A92, B \flat 92, C93, D93, E \flat 93, F93, G \flat 93, A93, B \flat 93, C94, D94, E \flat 94, F94, G \flat 94, A94, B \flat 94, C95, D95, E \flat 95, F95, G \flat 95, A95, B \flat 95, C96, D96, E \flat 96, F96, G \flat 96, A96, B \flat 96, C97, D97, E \flat 97, F97, G \flat 97, A97, B \flat 97, C98, D98, E \flat 98, F98, G \flat 98, A98, B \flat 98, C99, D99, E \flat 99, F99, G \flat 99, A99, B \flat 99, C100, D100, E \flat 100, F100, G \flat 100, A100, B \flat 100, C101, D101, E \flat 101, F101, G \flat 101, A101, B \flat 101, C102, D102, E \flat 102, F102, G \flat 102, A102, B \flat 102, C103, D103, E \flat 103, F103, G \flat 103, A103, B \flat 103, C104, D104, E \flat 104, F104, G \flat 104, A104, B \flat 104, C105, D105, E \flat 105, F105, G \flat 105, A105, B \flat 105, C106, D106, E \flat 106, F106, G \flat 106, A106, B \flat 106, C107, D107, E \flat 107, F107, G \flat 107, A107, B \flat 107, C108, D108, E \flat 108, F108, G \flat 108, A108, B \flat 108, C109, D109, E \flat 109, F109, G \flat 109, A109, B \flat 109, C110, D110, E \flat 110, F110, G \flat 110, A110, B \flat 110, C111, D111, E \flat 111, F111, G \flat 111, A111, B \flat 111, C112, D112, E \flat 112, F112, G \flat 112, A112, B \flat 112, C113, D113, E \flat 113, F113, G \flat 113, A113, B \flat 113, C114, D114, E \flat 114, F114, G \flat 114, A114, B \flat 114, C115, D115, E \flat 115, F115, G \flat 115, A115, B \flat 115, C116, D116, E \flat 116, F116, G \flat 116, A116, B \flat 116, C117, D117, E \flat 117, F117, G \flat 117, A117, B \flat 117, C118, D118, E \flat 118, F118, G \flat 118, A118, B \flat 118, C119, D119, E \flat 119, F119, G \flat 119, A119, B \flat 119, C120, D120, E \flat 120, F120, G \flat 120, A120, B \flat 120, C121, D121, E \flat 121, F121, G \flat 121, A121, B \flat 121, C122, D122, E \flat 122, F122, G \flat 122, A122, B \flat 122, C123, D123, E \flat 123, F123, G \flat 123, A123, B \flat 123, C124, D124, E \flat 124, F124, G \flat 124, A124, B \flat 124, C125, D125, E \flat 125, F125, G \flat 125, A125, B \flat 125, C126, D126, E \flat 126, F126, G \flat 126, A126, B \flat 126, C127, D127, E \flat 127, F127, G \flat 127, A127, B \flat 127, C128, D128, E \flat 128, F128, G \flat 128, A128, B \flat 128, C129, D129, E \flat 129, F129, G \flat 129, A129, B \flat 129, C130, D130, E \flat 130, F130, G \flat 130, A130, B \flat 130, C131, D131, E \flat 131, F131, G \flat 131, A131, B \flat 131, C132, D132, E \flat 132, F132, G \flat 132, A132, B \flat 132, C133, D133, E \flat 133, F133, G \flat 133, A133, B \flat 133, C134, D134, E \flat 134, F134, G \flat 134, A134, B \flat 134, C135, D135, E \flat 135, F135, G \flat 135, A135, B \flat 135, C136, D136, E \flat 136, F136, G \flat 136, A136, B \flat 136, C137, D137, E \flat 137, F137, G \flat 137, A137, B \flat 137, C138, D138, E \flat 138, F138, G \flat 138, A138, B \flat 138, C139, D139, E \flat 139, F139, G \flat 139, A139, B \flat 139, C140, D140, E \flat 140, F140, G \flat 140, A140, B \flat 140, C141, D141, E \flat 141, F141, G \flat 141, A141, B \flat 141, C142, D142, E \flat 142, F142, G \flat 142, A142, B \flat 142, C143, D143, E \flat 143, F143, G \flat 143, A143, B \flat 143, C144, D144, E \flat 144, F144, G \flat 144, A144, B \flat 144, C145, D145, E \flat 145, F145, G \flat 145, A145, B \flat 145, C146, D146, E \flat 146, F146, G \flat 146, A146, B \flat 146, C147, D147, E \flat 147, F147, G \flat 147, A147, B \flat 147, C148, D148, E \flat 148, F148, G \flat 148, A148, B \flat 148, C149, D149, E \flat 149, F149, G \flat 149, A149, B \flat 149, C150, D150, E \flat 150, F150, G \flat 150, A150, B \flat 150, C151, D151, E \flat 151, F151, G \flat 151, A151, B \flat 151, C152, D152, E \flat 152, F152, G \flat 152, A152, B \flat 152, C153, D153, E \flat 153, F153, G \flat 153, A153, B \flat 153, C154, D154, E \flat 154, F154, G \flat 154, A154, B \flat 154, C155, D155, E \flat 155, F155, G \flat 155, A155, B \flat 155, C156, D156, E \flat 156, F156, G \flat 156, A156, B \flat 156, C157, D157, E \flat 157, F157, G \flat 157, A157, B \flat 157, C158, D158, E \flat 158, F158, G \flat 158, A158, B \flat 158, C159, D159, E \flat 159, F159, G \flat 159, A159, B \flat 159, C160, D160, E \flat 160, F160, G \flat 160, A160, B \flat 160, C161, D161, E \flat 161, F161, G \flat 161, A161, B \flat 161, C162, D162, E \flat 162, F162, G \flat 162, A162, B \flat 162, C163, D163, E \flat 163, F163, G \flat 163, A163, B \flat 163, C164, D164, E \flat 164, F164, G \flat 164, A164, B \flat 164, C165, D165, E \flat 165, F165, G \flat 165, A165, B \flat 165, C166, D166, E \flat 166, F166, G \flat 166, A166, B \flat 166, C167, D167, E \flat 167, F167, G \flat 167, A167, B \flat 167, C168, D168, E \flat 168, F168, G \flat 168, A168, B \flat 168, C169, D169, E \flat 169, F169, G \flat 169, A169, B \flat 169, C170, D170, E \flat 170, F170, G \flat 170, A170, B \flat 170, C171, D171, E \flat 171, F171, G \flat 171, A171, B \flat 171, C172, D172, E \flat 172, F172, G \flat 172, A172, B \flat 172, C173, D173, E \flat 173, F173, G \flat 173, A173, B \flat 173, C174, D174, E \flat 174, F174, G \flat 174, A174, B \flat 174, C175, D175, E \flat 175, F175, G \flat 175, A175, B \flat 175, C176, D176, E \flat 176, F176, G \flat 176, A176, B \flat 176, C177, D177, E \flat 177, F177, G \flat 177, A177, B \flat 177, C178, D178, E \flat 178, F178, G \flat 178, A178, B \flat 178, C179, D179, E \flat 179, F179, G \flat 179, A179, B \flat 179, C180, D180, E \flat 180, F180, G \flat 180, A180, B \flat 180, C181, D181, E \flat 181, F181, G \flat 181, A181, B \flat 181, C182, D182, E \flat 182, F182, G \flat 182, A182, B \flat 182, C183, D183, E \flat 183, F183, G \flat 183, A183, B \flat 183, C184, D184, E \flat 184, F184, G \flat 184, A184, B \flat 184, C185, D185, E \flat 185, F185, G \flat 185, A185, B \flat 185, C186, D186, E \flat 186, F186, G \flat 186, A186, B \flat 186, C187, D187, E \flat 187, F187, G \flat 187, A187, B \flat 187, C188, D188, E \flat 188, F188, G \flat 188, A188, B \flat 188, C189, D189, E \flat 189, F189, G \flat 189, A189, B \flat 189, C190, D190, E \flat 190, F190, G \flat 190, A190, B \flat 190, C191, D191, E \flat 191, F191, G \flat 191, A191, B \flat 191, C192, D192, E \flat 192, F192, G \flat 192, A192, B \flat 192, C193, D193, E \flat 193, F193, G \flat 193, A193, B \flat 193, C194, D194, E \flat 194, F194, G \flat 194, A194, B \flat 194, C195, D195, E \flat 195, F195, G \flat 195, A195, B \flat 195, C196, D196, E \flat 196, F196, G \flat 196, A196, B \flat 196, C197, D197, E \flat 197, F197, G \flat 197, A197, B \flat 197, C198, D198, E \flat 198, F198, G \flat 198, A198, B \flat 198, C199, D199, E \flat 199, F199, G \flat 199, A199, B \flat 199, C200, D200, E \flat 200, F200, G \flat 200, A200, B \flat 200, C201, D201, E \flat 201, F201, G \flat 201, A201, B \flat 201, C202, D202, E \flat 202, F202, G \flat 202, A202, B \flat 202, C203, D203, E \flat 203, F203, G \flat 203, A203, B \flat 203, C204, D204, E \flat 204, F204, G \flat 204, A204, B \flat 204, C205, D205, E \flat 205, F205, G \flat 205, A205, B \flat 205, C206, D206, E \flat 206, F206, G \flat 206, A206, B \flat 206, C207, D207, E \flat 207, F207, G \flat 207, A207, B \flat 207, C208, D208, E \flat 208, F208, G \flat 208, A208, B \flat 208, C209, D209, E \flat 209, F209, G \flat 209, A209, B \flat 209, C210, D210, E \flat 210, F210, G \flat 210, A210, B \flat 210, C211, D211, E \flat 211, F211, G \flat 211, A211, B \flat 211, C212, D212, E \flat 212, F212, G \flat 212, A212, B \flat 212, C213, D213, E \flat 213, F213, G \flat 213, A213, B \flat 213, C214, D214, E \flat 214, F214, G \flat 214, A214, B \flat 214, C215, D215, E \flat 215, F215, G \flat 215, A215, B \flat 215, C216, D216, E \flat 216, F216, G \flat 216, A216, B \flat 216, C217, D217, E \flat 217, F217, G \flat 217, A217, B \flat 217, C218, D218, E \flat 218, F218, G \flat 218, A218, B \flat 218, C219, D219, E \flat 219, F219, G \flat 219, A219, B \flat 219, C220, D220, E \flat 220, F220, G \flat 220, A220, B \flat 220, C221, D221, E \flat 221, F221, G \flat 221, A221, B \flat 221, C222, D222, E \flat 222, F222, G \flat 222, A222, B \flat 222, C223, D223, E \flat 223, F223, G \flat 223, A223, B \flat 223, C224, D224, E \flat 224, F224, G \flat 224, A224, B \flat 224, C225, D225, E \flat 225, F225, G \flat 225, A225, B \flat 225, C226, D226, E \flat 226, F226, G \flat 226, A226, B \flat 226, C227, D227, E \flat 227, F227, G \flat 227, A227, B \flat 227, C228, D228, E \flat 228, F228, G \flat 228, A228, B \flat 228, C229, D229, E \flat 229, F229, G \flat 229, A229, B \flat 229, C230, D230, E \flat 230, F230, G \flat 230, A230, B \flat 230, C231, D231, E \flat 231, F231, G \flat 231, A231, B \flat 231, C232, D232, E \flat 232, F232, G \flat 232, A232, B \flat 232, C233, D233, E \flat 233, F233, G \flat 233, A233, B \flat 233, C234, D234, E \flat 234, F234, G \flat 234, A234, B \flat 234, C235, D235, E \flat 235, F235, G \flat 235, A235, B \flat 235, C236, D236, E \flat 236, F236,

N.C.  3fr.  3fr.  3fr.  8fr.  8fr.  8fr.

Yeah, _____ it feels so good, (I'm) gon - na love you ba - by like a

 3fr.  3fr.  3fr.  6fr.  3fr. N.C.  3fr.  3fr.  3fr.

lov - ing man sholud. Yeah, _____ I'm feel - in' al - right, that's the

1.  8fr.  8fr.  8fr.  3fr.  3fr.  3fr.  3fr.

name of the game _____ on a Sat - ur - day night!

2.  8fr.  2fr.  2fr.  3fr.  3fr.  3fr.

name of the game _____ on a Sat - ur - day night!

N.C.

Yeah! _____

Yeah! _____

with Rhythm figure 2

semi A.H.-----

Yeah! _____

That's one

semi A.H.-----

even bend

A.H.

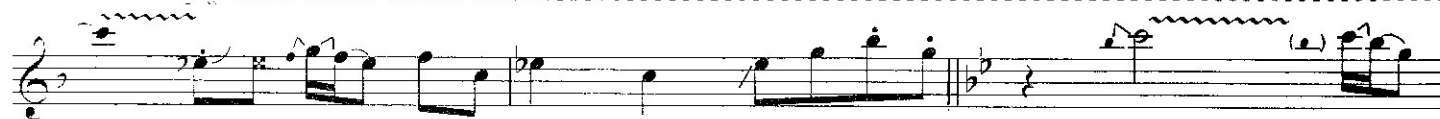
P.M.






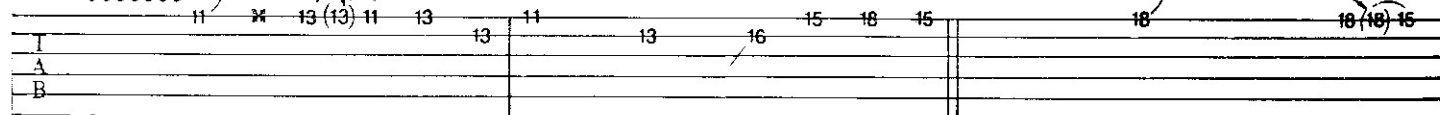




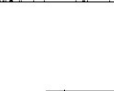



name of the game on a Sat-ur-day night! Woo! Guitar solo 2



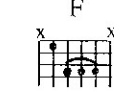


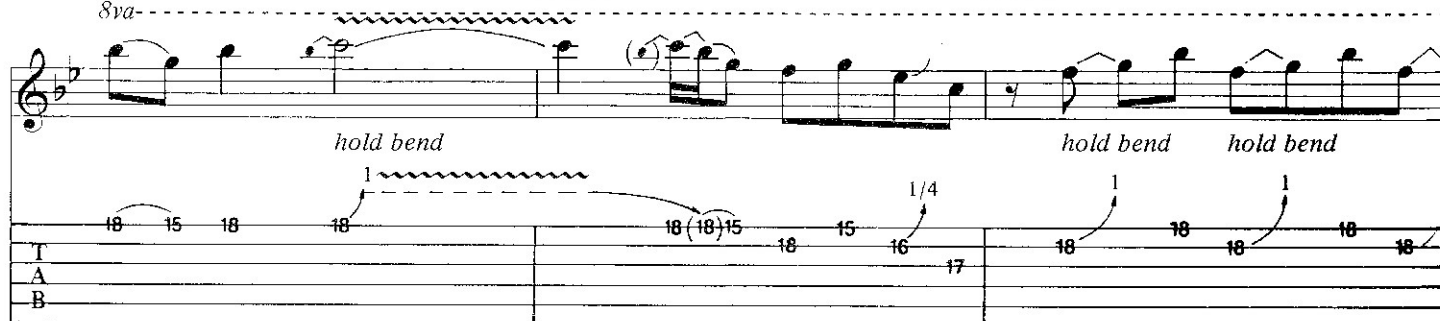




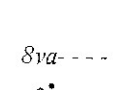




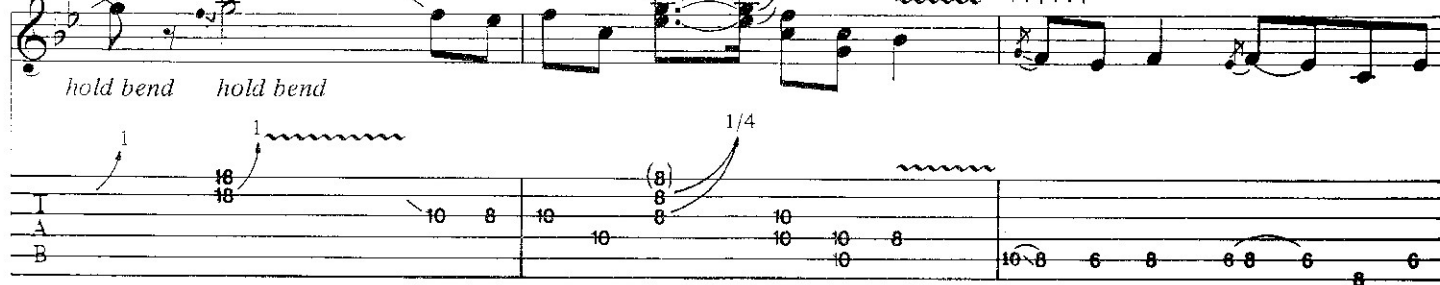
















[illegible]

The musical score for "The Rose Tree" is presented in three parts. The top part is a treble clef melody in G major, featuring a series of eighth and sixteenth notes. The middle part is a guitar accompaniment in G major, with a capo on the 17th fret. The bottom part is a fretboard diagram for the F major chord, showing the fingerings for the first four frets of the strings.

Musical score for "The Wind" by George Gershwin. The score is in 3/4 time, key of C major, and consists of 12 measures. The melody is written on a single staff with a treble clef. The accompaniment is written on a grand staff (treble and bass clefs). The melody features a series of eighth and sixteenth notes, with a final measure marked "fade out". The accompaniment consists of a simple harmonic pattern in the bass and a more complex pattern in the treble, with fingerings indicated by numbers 1-4. A small inset shows the key signature and time signature.

Bad Blood

Lyons/Crooks

Moderately slow ♩ = 80

Intro

N.C.

Guitar 1



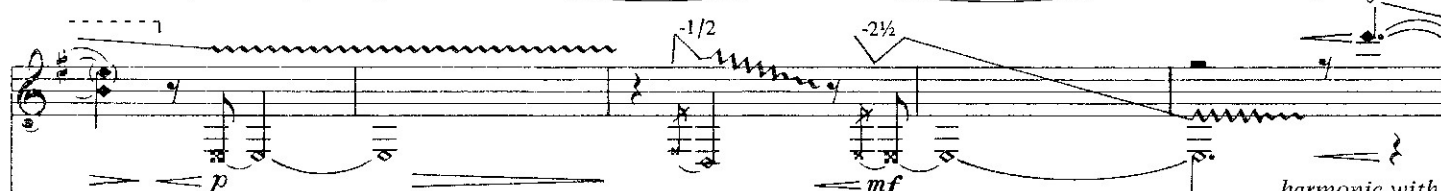
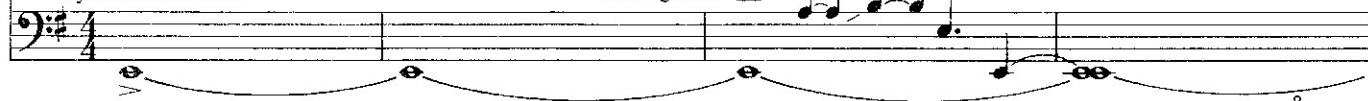
mp with echo
harmonic

vibrato bar even dive



Synthesizer bass

Bass guitar

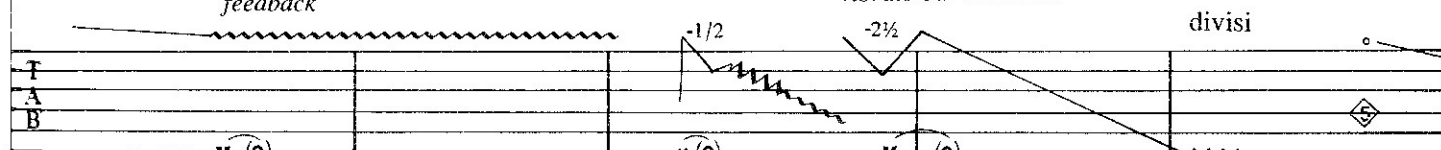


feedback

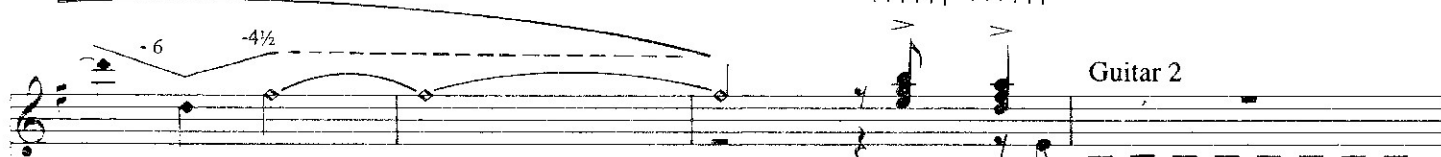
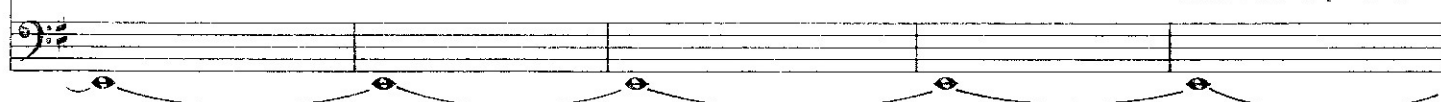
hold bar down

mf w/Distortion
vibrato bar even dive

harmonic with
vibrato bar -
even dive



vibrato bar depressed



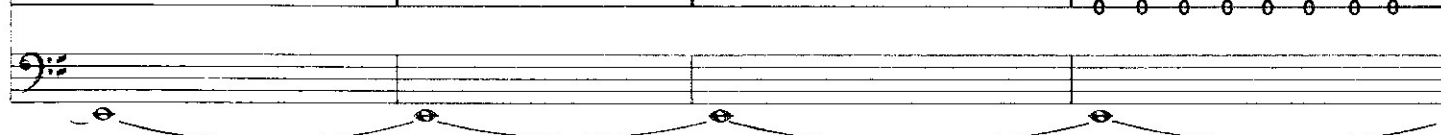
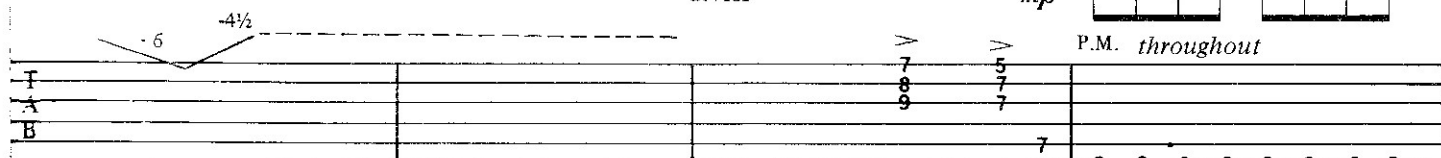
divisi

f

mp

Guitar 2

P.M. throughout



Em (0)x x 7 fr. D/E (0)x x 5 fr.

(continue synthesizer bass) Bass guitar

Em (0)x x 7 fr. D/E (0)x x 5 fr.

Gtr. 3 feedback

Rhythm figure 1 (end Rhythm figure 1) with Rhythm figure 1 (2 times)

Em (0)x x 7 fr. D/E (0)x x 5 fr. 8va

harmonic with vibrato bar

harmonic

Gtr. 4 f with distortion divide! let ring

Em D E

fr. 5fr.

1 1/2 1 1/2

3

harmonics let ring

even dive

feedback

pull vibrato bar up 1 1/2 steps, then vibrate while releasing

vibrato bar

1 1/2

12 7

2 0 2 7

semi-A.H. ----- 4

6 3 A.H.

3 5 3 5 3

4 5 3 4

5 0 3 3

1st, 2nd, 3rd Verses

E5

0 xxx

1. I've been run - nin', I've been wild so long,

with Fill 1 w/simile fills (2nd, 3rd Verses)

Fill 1

6

feedback

1/2

2 (2) 0

2

feedback

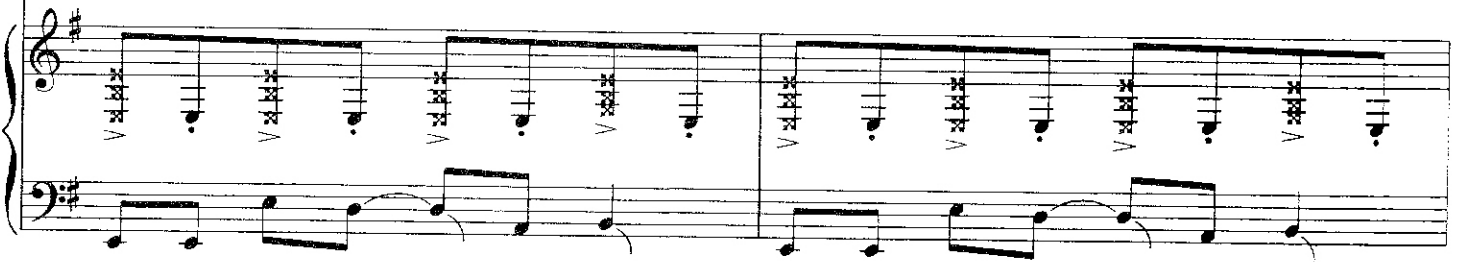
vibrato bar



Don't know the dif - f'rence_ bet-ween right and wrong._



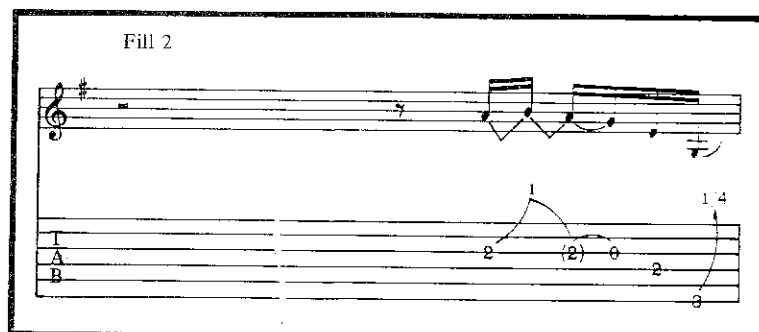
Last pro-duc - tion — of a long — hard line, —



Be-in' born was just the first — of my crimes. I said



with Fill 2



A5 A5/G A5/G D5/E E5

roll on riv - er, roll on, Noth - in' stops the flood. —

divisi
Rhythm figure 2

D5/E E5 B5

To Coda

Some souls ain't — for sav - ing, —

(end Rhythm figure 2)

C5 B5 1. E5

Can't help bein' born with (a) bad blood! —

divisi
with Fill 3

Fill 3

T
A
B

4 1/2 4 1/2 1

2. E5

G5 A5

I can see a-round ev-'ry cor - ner. I can

w/Fill 3
divisi

E5 A5 E5

o - pen an - y door. (I) gave the touch to Mi - das (I'll) give you an - y - thing!

w/Fill 4

A5 E5 B5

sat - is - fy your greed, there's just one thing I need, Ev' - ry - thing!

vibrato bar dive

Fill 4

dig in

A.H. 1/4

T
A
B

7 7 5 5 7

88 Guitar solo 1

E5



3 hold bend

1 5 (5) 3 5 5 5 5 (5) 3 0 3 4 2 0 2

T A B

hold bend

1 2 12 (12) 0 2 12 0 2 12 0 2 12 2 0 2 0 2 2 (2) 0 0 2 0 2 0 2 3 0 3

T A B

3 A.H. P.M. 1/2 P.M. 1 A.H.

semi-A.H.-----

2 2 2 2 0 2 0 2 0 3 2 0 2 (2) 0 (2) 0 0 2 0 2 1 0 3 2 2

T A B

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a triplet. Below the staff are two staves labeled T, A, and B, containing fret numbers and rhythmic markings. The T staff has a 1/4 note marking. The A and B staves contain fret numbers: 1, 0, 3, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 0, 0, 2, 1, 0, 3, 0, 3, 7, 5, 7, 5.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a triplet. Below the staff are two staves labeled T, A, and B, containing fret numbers and rhythmic markings. The T staff has a 1/4 note marking. The A and B staves contain fret numbers: 5, 5, 3, 5, 3, 3, 5, 12, 12, 15, 15, 12, 14, 12, 12.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a triplet. Below the staff are two staves labeled T, A, and B, containing fret numbers and rhythmic markings. The T staff has a 1/4 note marking. The A and B staves contain fret numbers: 12, 12, 0, 0, 2, (2)0, 2, 0, 2, 1, 0, 3, 0, 7, 14, 12, 14, 12, 15, 17, 15, 17, 17, 15, 15, 0, 0.

90

C5

B5

E5

3fr.

8va

hold bend

1 1/2 1 1/2 1 1/2 1

vibrato bar

semi-A.H.

The musical score for "Dig in" by The Beatles is presented in three staves. The top staff is for guitar, the middle for vocal, and the bottom for bass. The guitar part begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, a "dig in" instruction, and a "vibrato bar" section marked with a wavy line. The vocal part is a single line with lyrics "2 0 2 0 0 1 0 3 0" and a "1/4" note value. The bass part is in bass clef and follows a similar melodic pattern to the guitar. The score concludes with a "D.S. al Coda" instruction and a wavy line.

Coda

C5

B5

x x x x fr.

x 0 x

Can't help bein' born with (a) bad blood!_____

[illegible]

A
x0 x

G
x000x

A
x0 x

Roll on — riv - er, roll on. — { noth - in' stops — the flood. —
just can't stop — the flood. —

E5
0 xxx

harmonic vibrato bar

semi-A.H. — 1/4

with simile fills on repeat

B5
x 0 x

1. C5
x x x 3fr.

B5
x 0 x

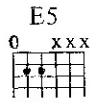
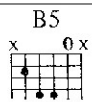
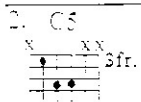
Some souls ain't — for sav - ing, — Can't help bein', born with (a) bad blood. —

E5
0 xxx

divisi

ah!

with Rhythm figure 2



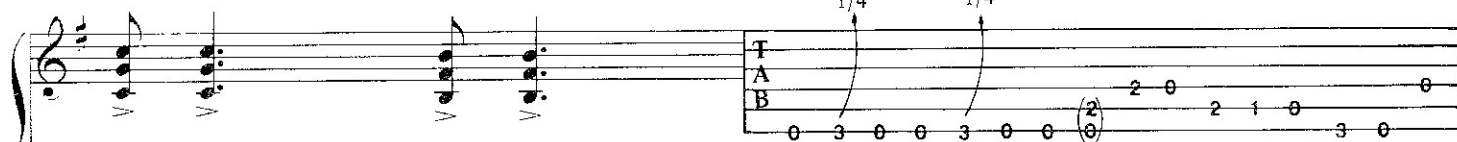
Can't help bein', born with (a) bad blood!

A.H.-----

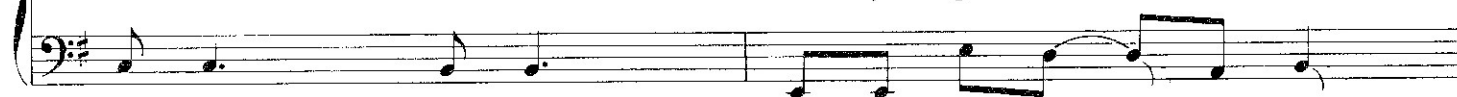
divisi

1/4

1/4



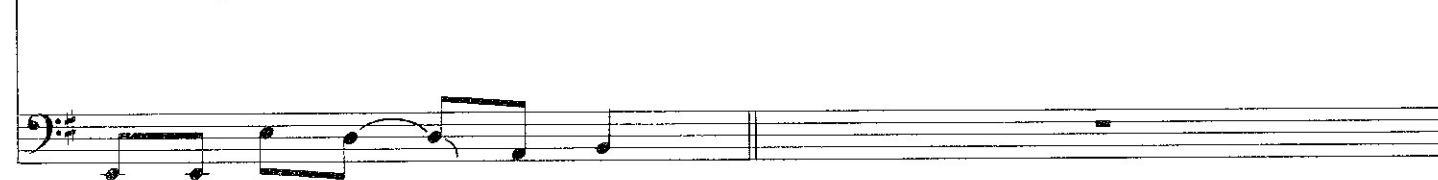
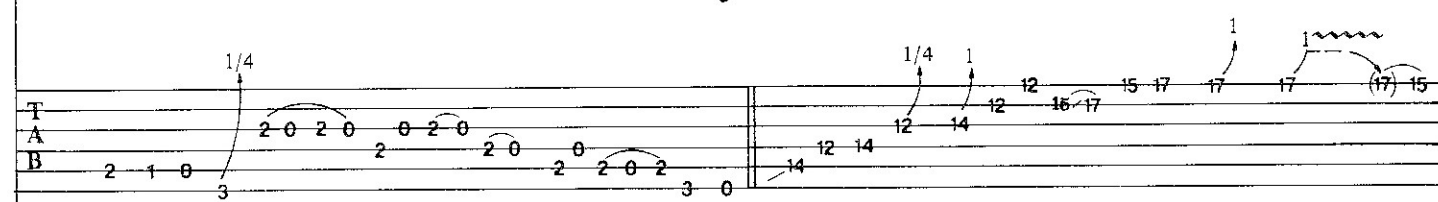
with Rhythm figure 2



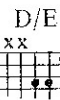
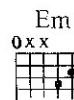
Guitar solo 2



8va-----

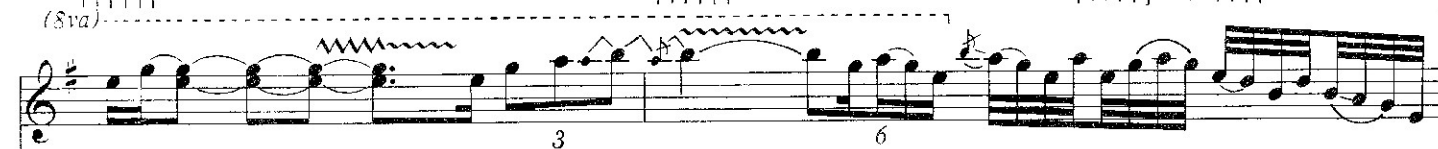


(8va)



7fr.

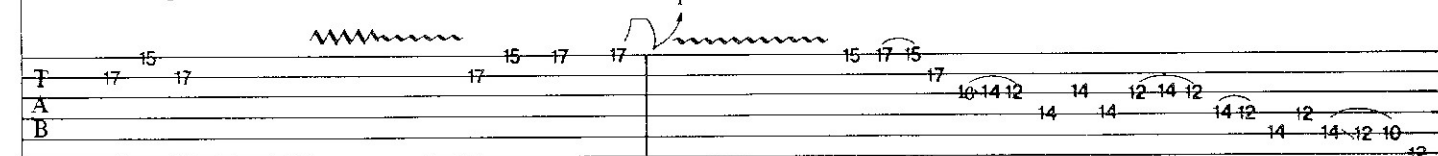
5fr.



let ring

vibrato bar

1



The musical score for 'The Song of the Lark' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a wavy line indicating a lark's call. The notes are marked with 'A.H.' (Alto Horn) and 'T' (Trumpet). The second system shows the same melody on a grand staff (treble and bass clefs). The notes are marked with 'T' (Trumpet) and 'A' (Alto Horn). The score includes various musical notations such as slurs, ties, and dynamic markings.

The image shows a musical score for a piece titled "A5". At the top left, there is a fretboard diagram for a guitar-like instrument, showing the first five frets. The notes are labeled "x0" for the open string and "xx" for the fretted notes. The main musical notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups. There are four measures of music, each followed by a double bar line and a measure rest. The first measure is marked with a "11", the second with a "11", the third with a "9", and the fourth with a "11". Below the main staff, there is a single staff with a series of numbers: 5 3 5 7 (0) 3 7 3 0 7 3 5 7 0 3 5 7 0 7 3 5 7 3 5 7 0 7 5 7 3 7 5 0 7 3 5 7 0 3 7 5. The numbers are grouped by slurs and some are marked with "T" above them. The staff is labeled "T" for Treble, "A" for Alto, and "B" for Bass.

11 10 10 3

T
A
B

E5

12 11 10

T
A
B

B5

8va- rake

3

T
A
B

C5 3fr. B5 E5

harmonic with vibrato bar

1/4

T
A
B

begin fade

A5

semi-A.H.

dig in

1/4 1/2

E5

lay back

vibrato bar
even dive and release

B5

vibrato rake vibrato bar rake

fade out

Additional lyrics

2. Born in the jungle, you've got to fight to survive.
You'll never take me dead or alive.
Life ain't about living, it's tryin' not to drown.
Gonna rise up, gonna tear you down.
3. Listening to your conscience gets you nowhere fast.
Want to see into the future, better look to the past,
'Cause I'll be rising when the sun goes down.
You don't know me, I've always been around.

Working In A Parking Lot

Lyons/Nye/Crooks

Medium Fast Rock ♩ = 139

Intro

C5 5fr. B5 4fr. A5 4fr. B5 4fr. N.C. A5 4fr. C5 5fr.

guitar with distortion

f Partial P.M.-----4

1st Verse

B5 4fr. A5 4fr. B5 4fr. A5 4fr. C5 5fr. B5 4fr. A5 4fr. B5 4fr.

I. Well, I took this job _____ when I

moved to the ci - ty last year. _____ There ain't one _____

P.M.-----4 P.M.-----4

B5 A5 B5 A5 C5 B5 A5 B5

xx xx 4fr. x0 xx xx xx 4fr. x0 xx xx xx 5fr. xx xx 4fr. x0 xx xx xx 4fr.

— thing that I need, I've got it all right here.

P.M.-----

T A B

5 4 2 4 3 0 (0) 5 5 4 2 4

D5 C5 B5 D5 (type 2) A5

xx xx 7fr. xx xx 5fr. xx xx 4fr. xx 0 x x0 xx

Por - sches, Fer - ra - ris, and Mer - ce - des Benz, Lots

T A B

2 2 7 7 5 4 3 3 0 0 0 0 2 2 2

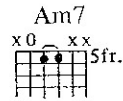
C5 B5 A5 E5

xx xx 5fr. xx xx 4fr. x0 xx 0 xxx

— of pret - ty wo - men that I call friends. — I wrote back home and said I'm

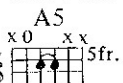
T A B

2 5 4 2 3 0 0 0 2 2 2 2 5 4 2



do - in' real_ good, I'm work - in' in a park - ing lot in Hol - ly - wood! 2. Found a

2nd Verse



two room_ shack, I guess you'd call it op - en plan.

Got a yard out back that I share_ with a pool clean -(in')

Fill 1

(with pick and middle finger)
hold bend

D5
xx0x

man. — Sign read "Wel-come to view," I got

w/Fill 2

A5
x0xx 5fr.

no view at all. — I'm look - in' out the win - dow, star - in' at the wall. If I could

with Fill 3

with Fill 4

Fill 2
8va- — — — — —

hold bend

T 15 15 15 7 5 5 7 7 5 8 5 8 5

A 7 7

B

Fill 3

T 7 8

A

B

Fill 4

T 10 8 9

A

B

E5
0 xxx

Am7
x0 xx Sfr.

see 'round cor - ners, things would look real_ good. I'm_ work - in' in a park - ing lot in

Chorus
A5
x0 xx

Hol - ly - wood! (I) got all_ I_ need_ to_ get my_ thrills._

Rhythm figure 1 with Fill 5

D5
xx xx 7fr.

Don't_ drink,_ no_ booze,_

Fill 5

1/4 1/4 1/2

7 9 8 8 9 8 9 10 9 8 9 7 5 7 5

A5
x0 xx

E5
0 xxx

— don't — take no — pills. — Drive fast cars, — with

with Fill 6

Am7
x0 xx 5fr.

To Coda I ☺
To Coda II ☺☺

big wide — wheels, — I'm — work - in' in a park - ing lot in Bev - er - ly Hills Uh!

(end Rhythm figure 1)

Fill 6

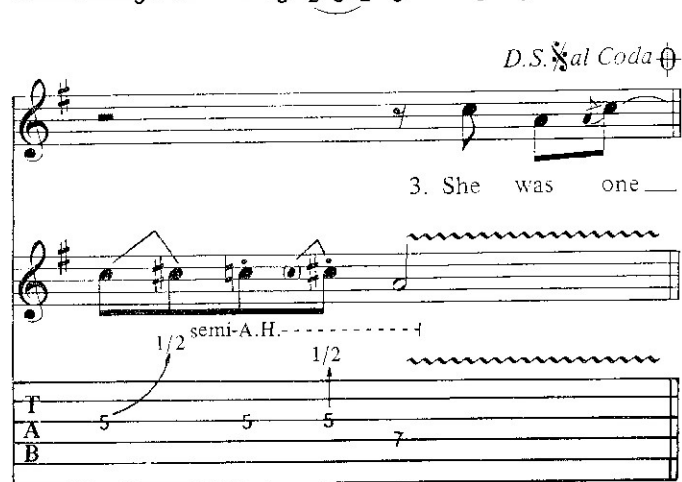
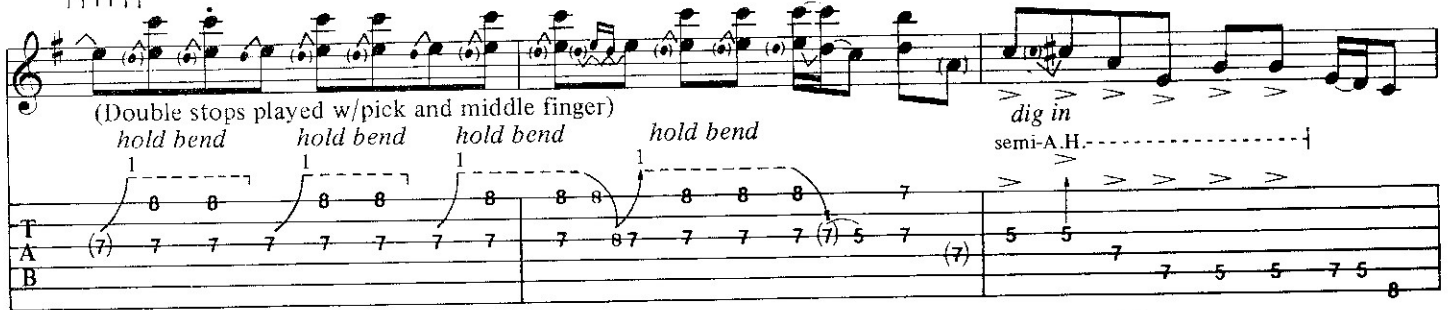
(with pick and middle finger)
hold bend

semi-A.H.

1 8 8 7 7 7 7 5 5 1/4 1/4 1/2 (0)

T
A
B

A5



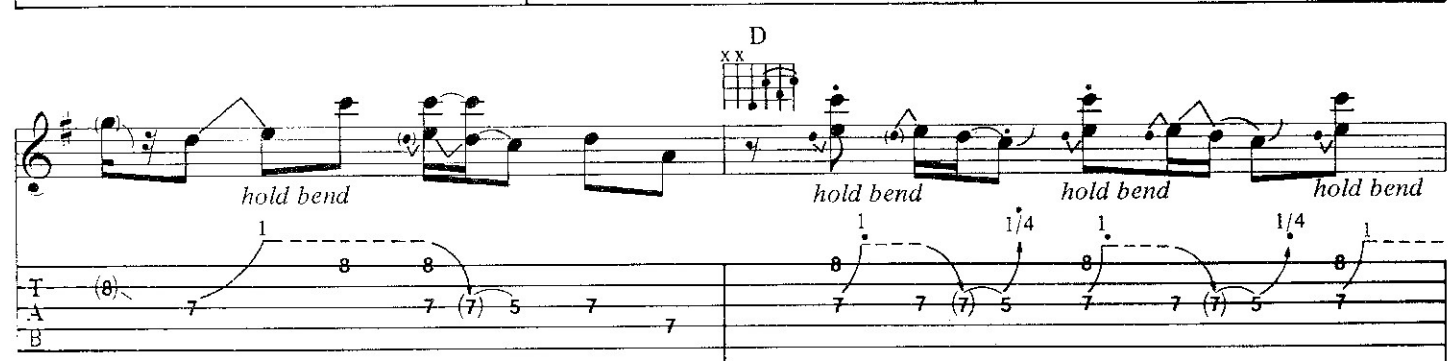
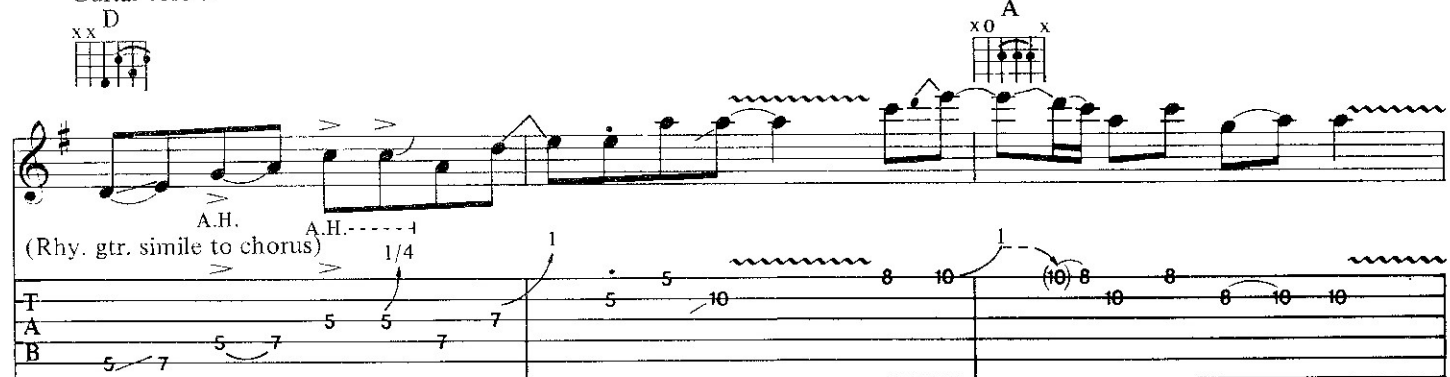
Bev - er - ly Hills!

T
A
B

5 5 5 5

3 5 3

D



Coda II

Bev-er-ly Hills, Got all I need to get my thrills;

8va

with Rhythm figure 1

divisi

1 (15) 12 15 12 13 14 14

1/4 1/2

A

x0 x

Don't drink, no booze, don't take no pills.

D

xx

1 5 8 8 7 5 7 5 5 7

1/4

T A B

Well I'm driv - in' fast cars with

let ring

1/2 1/4 1/4

5 3 8 7 5 5 7 5 5 7

4 6 (6) 4 7 (7) 5 7 6 5 7

T A B

A

x0 x

E

0 0 00

big wide wheels, I'm work - in' in a park - ing lot in Bev - er - ly Hills!

Am7

x0 xx 5fr.

Am7

x0 xx 5fr.

1 1 1 1 1 1 1 1

8 8 8 8 8 8 8 8


7 7 7 7 7 7 7 7

T A B

Guitar solo 3


105

A

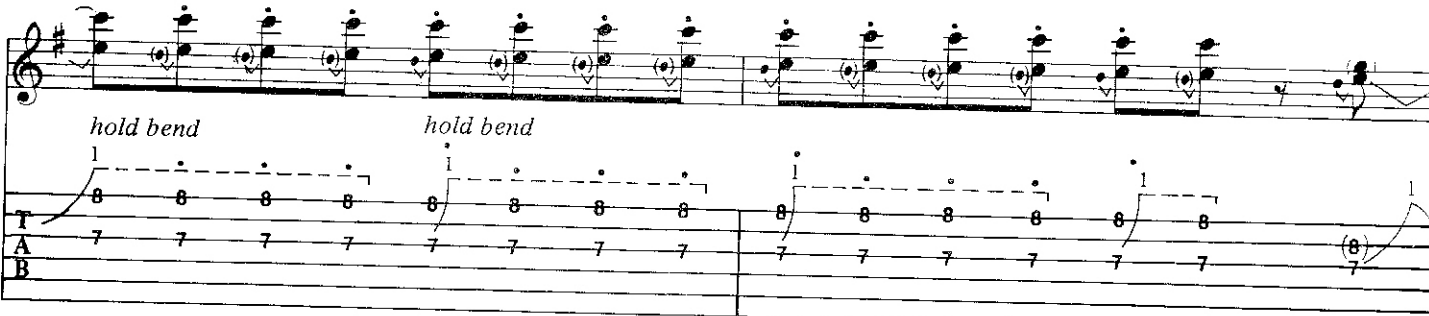


with Rhythm figure 1 (3 times)
(w/pick and fingers)


hold bend



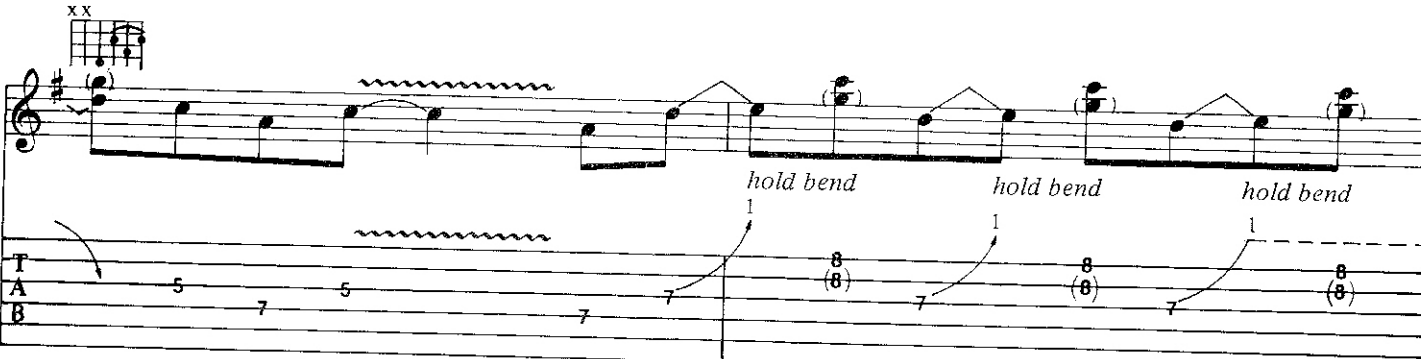
hold bend




D




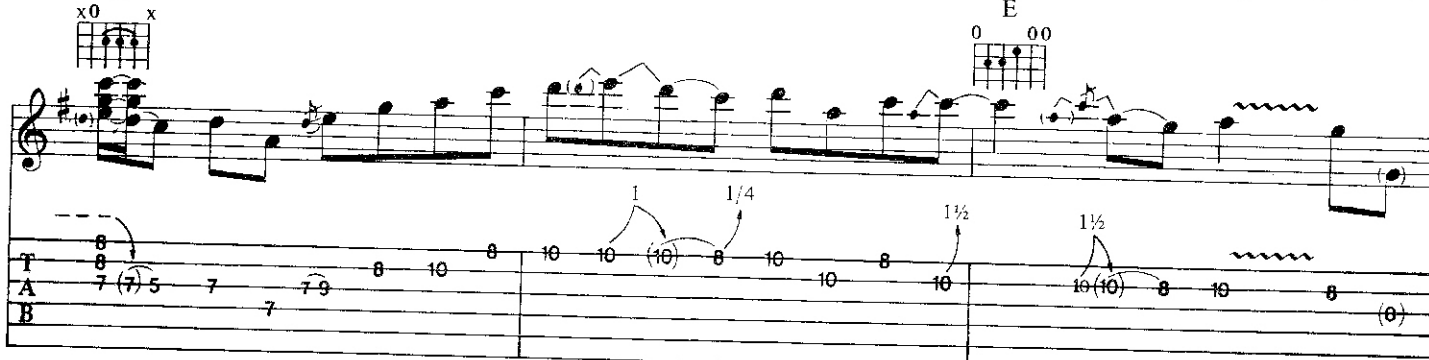
hold bend




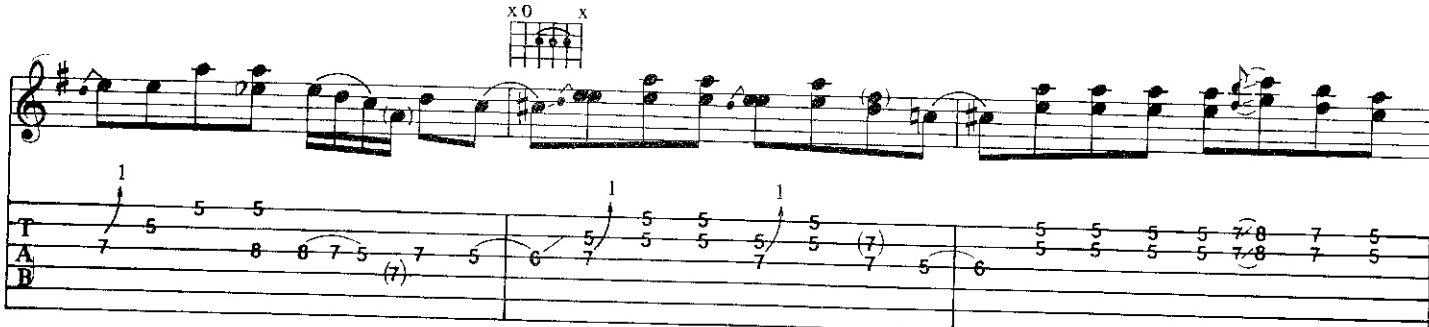
A



E

A

1/2 1/4 1/4

P.M.

T 5 7 5 8 7 5 5 (5) (4) (2) 2 4 5

A 5 7 5 5 5 5 5 5 5 5 5 5

B 5 7 5 5 5 5 5 5 5 5 5 5

T 2 2 5 4 2 0 3 2 0 0 2 0 3 2 0 2 2 3

A 2 2 5 4 2 0 3 2 0 0 2 0 3 2 0 2 2 3

B 2 2 5 4 2 0 3 2 0 0 2 0 3 2 0 2 2 3

D

T 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3 2 0 2 (0) 0 7 5 7 5

A 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3 2 0 2 (0) 0 7 5 7 5

B 2 0 2 2 3 2 0 2 3 2 0 2 3 2 0 3 2 0 2 (0) 0 7 5 7 5

hold bend P.M.

T 7 8 7 5 7 5 6 7 5 6 5 10 8 10 10 10 (10) 8 10 8

A 7 8 7 5 7 5 6 7 5 6 5 10 8 10 10 10 (10) 8 10 8

B 7 8 7 5 7 5 6 7 5 6 5 10 8 10 10 10 (10) 8 10 8

Am7

T 10 10 8 10 9 7 5 7 5 3 3 3 3 3 3 3 3 3 5

A 10 10 8 10 9 7 5 7 5 3 3 3 3 3 3 3 3 3 5

B 10 10 8 10 9 7 5 7 5 3 3 3 3 3 3 3 3 3 5

begin fade

A

x 0 x

even bend $\frac{1}{2}$

D

xx

A

x 0 x

E

0 0 0 0

fade out

Additional Lyrics

3. She was one in a million, the kind that looks real nice.
 I thought I'd ask her for some good advice.
 Well, I saw you gettin' out of that limousine,
 Looking like you do on the movie screen.
 You know I'm an actor, people say that I'm good,
 But I'm working in a parking lot in Hollywood.

Outside My Window

Lee/Gould

Slowly $\text{♩} = 85$

Em7 7fr. Dm7 5fr. Am7 5fr.

mp
let ring throughout

10 7 8 5 6 8 5 5 7 5 5 7 5 3

7 9 9 5 7 7 5 5 5 7 5 5 7 5 3

7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

1/4

1. 2. N.C.

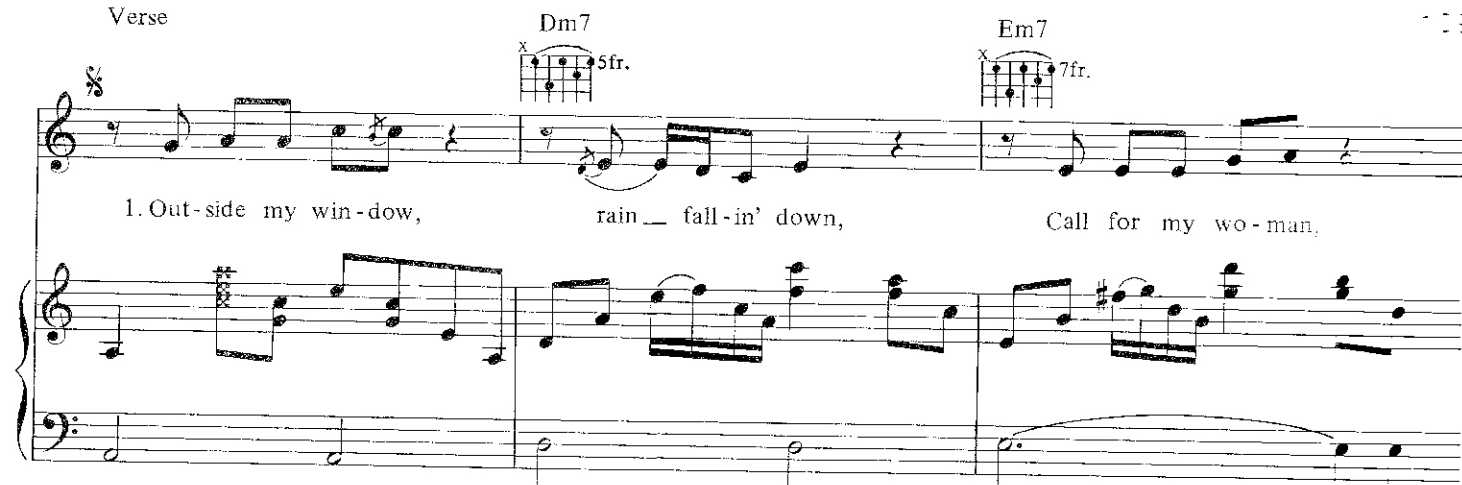
1/4

(5) 5 7 5 6 3 3 3

5 5 7 5 6 3 3 3

Verse

1. Out-side my win-dow, rain — fall-in' down, Call for my wo-man,



no-where a - round. — I hear laugh-ter, out — in the hall,

let ring



Out-side my win-dow, I see noth-ing at all. —

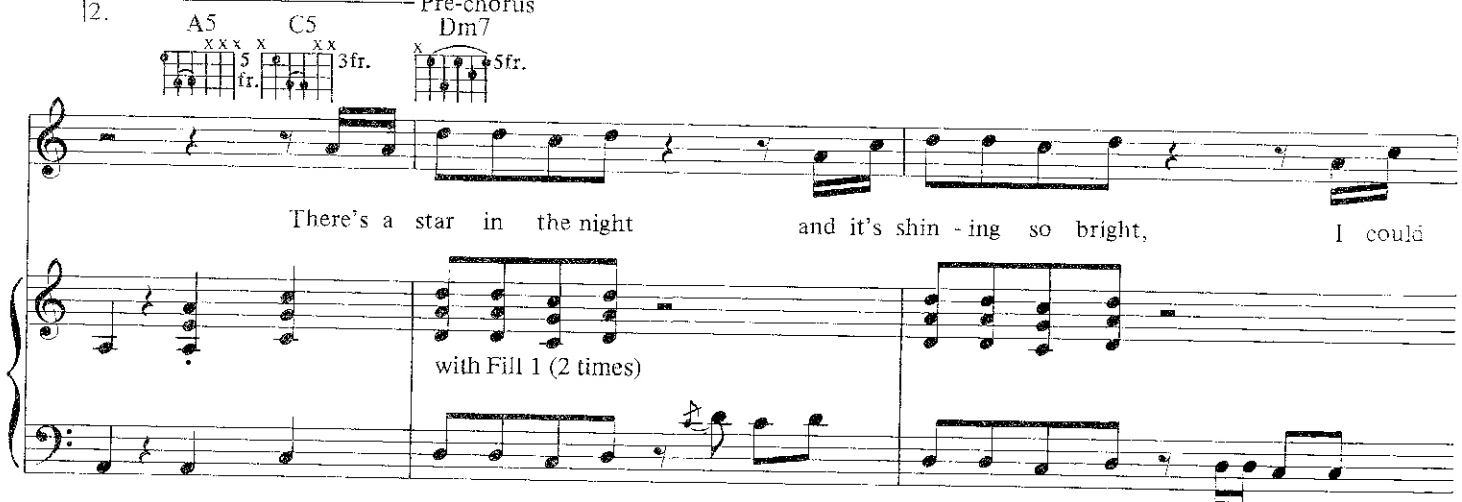
1. N.C.



2. — Pre-chorus

There's a star in the night and it's shin - ing so bright, I could

with Fill 1 (2 times)



Am⁻ 5fr. Dm7 5fr.

swear it was call - in' to me. There's a hope in my heart that is

let ring with Fill 1 (2 times)

Am7 5fr. G 3fr. C 3fr.

bro - ken a - part, and the pain for a mo - ment is free. Whoa

Chorus F G C F

Out - side my win - dow, there's a light burn - ing bright, and it keeps on call - in' me

Fill 1

(Synthesizer strings arranged for guitar)

T	8	8	7	8	8	7	8
A	9	9	7	9	9	7	9
B	9	9	7	9	9	7	9

G 3fr. C 3fr. F 3fr. G 3fr.

in - to the night. — Out-side my win - dow, — some-thing call - in' me. —

Am7 5fr. F

— ah — Out-side my win - dow, —

Fill 2

G 3fr. Am7 5fr.

some - one waits — for me.

To Coda

Fill 2

1/4

T 6 5 4 3 2 1 6 5 4 3 2 1

A 6 5 4 3 2 1 6 5 4 3 2 1

B 7 6 5 4 3 2 1 6 5 4 3 2 1

6 5 4 3 2 1 6 5 4 3 2 1

Guitar solo 1

Am7 5fr.

N.C.

mf 1 (Clean tone with echo)

10 5 10 8 10 8

1 1/4 1/4 1/4

Am7 5fr.

Dm7 5fr.

Am7 5fr.

3 3

10 10 (10) 8 10 8 10 10 7 5 8 5 8 7 5

Em7 7fr.

Dm7 5fr.

Am7 5fr.

5 5 8 8 7 5 7 5 7 5 5 7 5 8 5 7 (7) 5 7 (7) 7

1 3 1/2 1 1/2 P.M.

Am7 5fr.

Dm7 5fr.

Am7 5fr.

5 4 5 4 5 7 5 7 7 8 7 7

1/2 hold bend

Dm7 5fr.

Am7 5fr.

5 7 5 7 5 7 5 7 5 7 5 10 8 10 1

D.S. al Coda
(take 2nd ending)

Em7 7fr. Dm7 5fr. Am7 5fr.

lay back

1 10 (10) 8 10 8 10 1 8 10 1 5 8 5 8 7 5 5 7 5 7 5 5

T A B

Guitar solo 2

Coda

Am7 5fr. Dm7 5fr.

1 7 5 7 5 7 5 7 5 5 10 8 10 8 1/4

T A B

Am7 5fr. Dm7 5fr. Am7 5fr.

even release

1 10 (10) 8 10 10 8 10 10 1 10 8 10 8

T A B

Em7 7fr. Dm7 5fr. Am7 5fr.

1 7 5 7 7 7 5 7 7 5 7 5 5 7 5 5 7 5 5 7 5 8 5

T A B

Am7 5fr. Dm7 5fr. Am7 5fr.

1/2 1 3 3 1/2 1 3 1 1

10 8 10 (10) 8 10 10 8 12 10 10 10

T A B

Am7 5fr.

Am7 5fr.

T
A
B

Dm7 5fr.

Am7 5fr.

T
A
B

Dm7 5fr.

Am7 5fr.

fade out

T
A
B

Additional Lyrics

2. How long I wonder, can this go on?
I had it all, now it is gone.
So lonely, here with the blues,
I never knew I had so much to lose.
3. I feel so lonely, life got me down,
I call all my friends, but they're all out of town.
I keep on searching, trying to find
Someone to love me, let me ease my worried mind.

Waiting For The Judgment Day

Lee/Gould

Fast Rock ♩ = 162

Intro

Guitar 1

A5 B5 5fr. 7fr.

A5 B5 5fr. 7fr.

A5 B5 5fr. 7fr.

Guitar 2

f

let ring

A.H.-----1

1/4 1/4

T A B

19

C5 D5 3fr. 5fr.

A5 B5 5fr. 7fr.

A5 B5 5fr. 7fr.

let ring

1/2 1

T A B

7 9 7 10/12 10 12 12

117

The musical score is written for guitar and bass. The guitar part is in standard notation with a key signature of one sharp (F#). It includes a melodic line and a bass line. The bass part is also in standard notation, with a key signature of one sharp (F#). The score includes a chorus section with the lyrics "1. Can you hear the sound of thun -". The guitar part features various chords and techniques, including bends and slides. The bass part provides a steady accompaniment. The score is divided into measures by bar lines, and there are repeat signs at the end of the chorus.

Chords and techniques indicated above the guitar staff:

- A5 (5fr.)
- B5 (7fr.)
- C5 (3fr.)
- D5 (5fr.)
- E5 (7fr.)
- D5 (5fr.)
- E5 (7fr.)

Lyrics: 1. Can you hear the sound of thun -

Instrument parts: Guitar 1, Bass

[illegible]

Fill 1

1

2 0 2 2 0 3

1/4

T
A
B

A5
xxx 5fr.

tend this — cloud you're un - der Is just a sha - dow — on the floor. —

divisi

B5 xxx 7fr. E5 (0) xx 7fr. D5 x xx (0) 5fr. E5 (0) xx 7fr. D5 x xx (0) 5fr. E5 (0) xx 7fr.

(Oh) won't you tell me — what you're do - in', Do you

D5 x xx (0) 5fr. E5 (0) xx 7fr.

know what — lies a - head? — I can see there's trou - ble brew -

Fill 2

T
A
B

2 0 2 0 2 0 2 0 3 0

in', 'Cause there's a storm in - side your head. _

Wait - ing for the judge - ment_ day to come! _

Take a look a - round, it's just be - gun. _

Chorus C5

A5 5fr.

B5 7fr.

with Fill 3

divisi

D5 5fr.

E5 7fr.

Rhythm figure 1 with Fill 3 let ring

D5 5fr.

C5 3fr.

D5 5fr.

(end Rhythm figure 1) divisi

Fill 3

A.H.

1/2

1/4

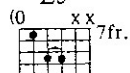
T

A

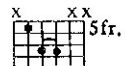
B

7 7 6 6 7 7 6 7 7 6 7 6 3

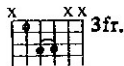
E5



D5



C5



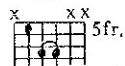
No-where you can

divisi

with Fill 4

let ring

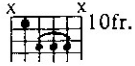
D5



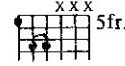
E



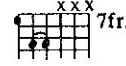
G



A5



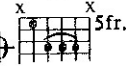
B5



hide, no where to run.

To Coda

D



1. E5

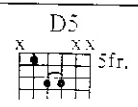
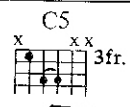


Wait - ing for the judge - ment day to come.

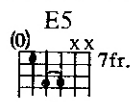
divisi

Fill 4

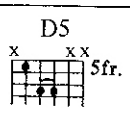
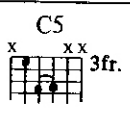




Musical notation system 1. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with various note values and slurs. Below the staff are three lines of tablature labeled T, A, and B. The tablature includes fret numbers (e.g., 7, 5, 7, 5, 5, 7, 5, 3, 9, 7, 9, 8, 9, 7, 5, 7, 5, 5) and some accidentals. Above the tablature, there are time signature changes: 1, 1/4, 1/2, 1/4, and 1 4. The bass clef staff contains a supporting bass line.



Musical notation system 2. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with a wavy line indicating vibrato, labeled '1 1/2'. Below the staff are three lines of tablature labeled T, A, and B. The tablature includes fret numbers (e.g., 9, 9, 9, 7, 7, 9, 7, 5, 12, 12, 0, 0, 2, (2), 0, 2, 0, 2, 0, 2, 0, 2) and some accidentals. Above the tablature, there are time signature changes: 1 1/2 and 1. The bass clef staff contains a supporting bass line.



Musical notation system 3. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with a repeat sign and a fermata. Below the staff are three lines of tablature labeled T, A, and B. The tablature includes fret numbers (e.g., 2, 4, 5, 5, 0, 0, 2, (2), 0, 2, 0, 3) and some accidentals. Above the tablature, there are time signature changes: 2. and 1. The bass clef staff contains a supporting bass line.

Guitar solo 1

First System:

Chord diagrams: A5 (5fr.), B5 (7fr.), A5 (5fr.), B5 (7fr.).

Staff 1 (Treble): *hold bend*

Staff 2 (Fretboard):

String	1	2	3	4	5	6
T	10	9	10	7	9	7
A	9	7	9	7	5	7
B	7	5	7	5	7	9

Second System:

Chord diagrams: A5 (5fr.), B5 (7fr.), C5 (3fr.), D5 (5fr.), A5 (5fr.), B5 (7fr.).

Staff 1 (Treble): *hold bend* (first half), *vibrato bar* (second half).

Staff 2 (Fretboard):

String	1	2	3	4	5	6
T	7	10	7	10	12	12
A	7	9	10	10	12	12
B	7	9	10	10	12	12

Third System:

Chord diagrams: A5 (5fr.), B5 (7fr.), A5 (5fr.), B5 (7fr.), C5 (5fr.), D5 (7fr.).

Staff 1 (Treble): *hold bend*, *hold bend*, *tr* (trill).

Staff 2 (Fretboard):

String	1	2	3	4	5	6
T	9	10	9	10	9	7
A	9	10	9	10	9	7
B	9	10	9	10	9	7

hold bend rake

1

1 1/4 1

C5 3fr. D5 5fr. E5 (0) 7fr. D5 5fr. E5 7fr.

8va

hold bend let ring hold bend

1 1 1/2

D5 5fr. E5 7fr. C5 3fr. D5 5fr.

3 3 3

12 12 14 9 7 5 7 7 5 7 5 6 7 5 3 5 6 7 5 6 7

A5 B5 A5 B5 A5 B5

xxx 5fr. xxx 7fr. xxx 5fr. xxx 7fr. xxx 5fr. xxx 7fr.

P.M.-----4

1/4 1

7 9 7 7 10 7 7

5 7 7 7 7 5 7 7 5 7 5 7 0 2 7 5 7 9 9

C5 D5 A5 B5 C5 D5

x xx 3fr. x xx 5fr. xxx 5fr. xxx 7fr. x xx 3fr. x xx 5fr.

tr

tr

(7 8) 7 7 9 7 9 7 9 7 5 7 5 7 5 7 9 7 7 9 10 9 10 7 7 10 9 7 10 7 10 10

A5 B5 C5 D5

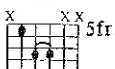
xxx 5fr. xxx 7fr. x xx 3fr. x xx 5fr.


6 6 divisi 3. Got - ta

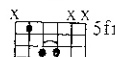
1/4

10 12 10 10 13 13 12 10 12 10 12 12 11 12 10 12 8 9 7 9 7 5 7 5 7

D.S. $\frac{3}{4}$ al Coda

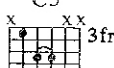
Coda  5fr.


 3fr.

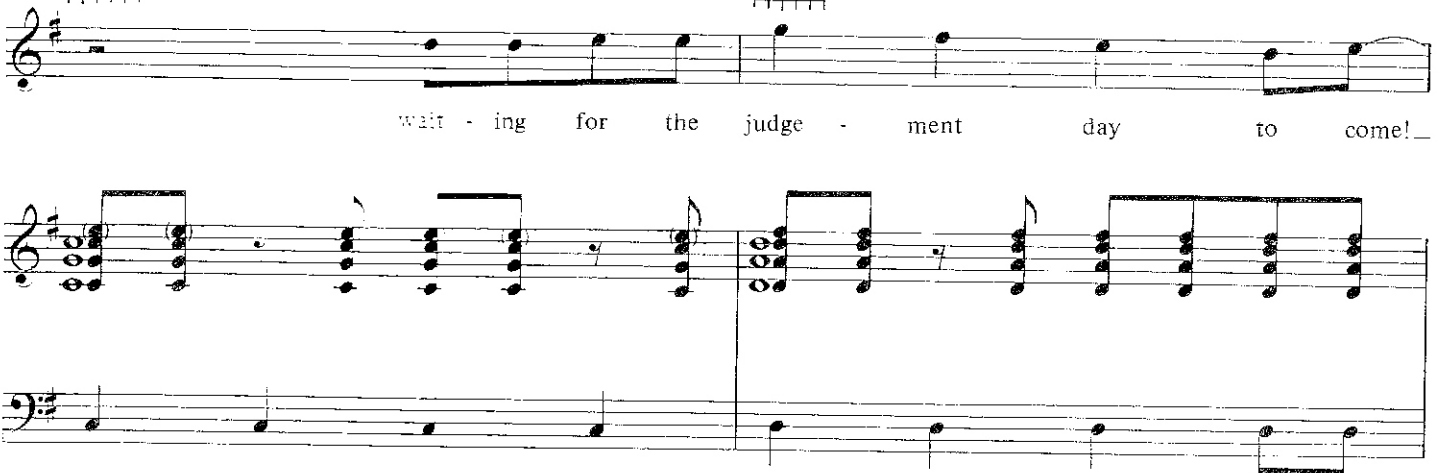
 5fr.



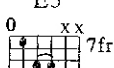
judge - ment day, — wait - ing for the judge - ment day,

 3fr.

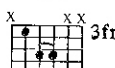
 5fr.




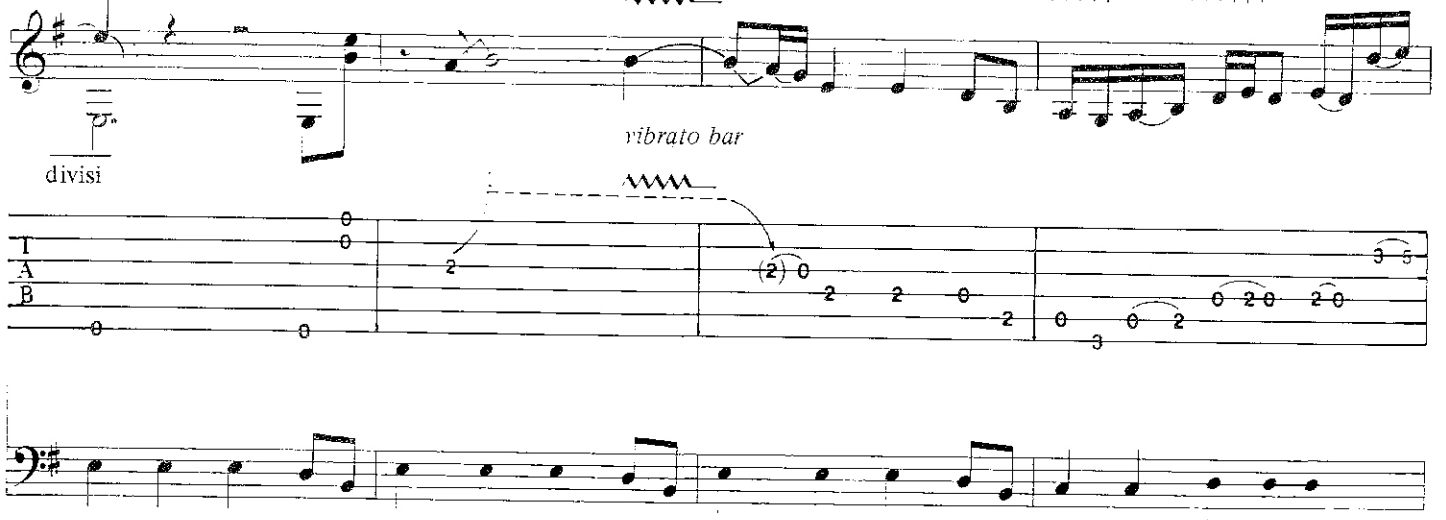
wait - ing for the judge - ment day to come! —

 7fr.

Guitar solo 2

 3fr.

 5fr.



divisi

vibrato bar

E5 7fr.

1.4 1/4

5 3 5 5 5 3 5 3 5 5 (5) 3 5 5 (5) 3 5 5 (5) 3 5 3 5 3 5 4 5 5 4 2 0 2 0

C5 3fr. D5 5fr. E5 7fr.

1/4 1 1

0 1 2 0 2 0 2 0 0 1 2 0 2 1 0 3 0 1 2 0 2 2 0 2 2 0 2 2

1 1

2 0 2 (2) 0 2 0 3 0 3 0 2 (2) 0 2 0 2 2 2 2

C5 3fr. D5 5fr. E5 7fr.

1 1/4

12 12 12 15 12 15 14 12 14 14 14 12 0 3 0 5 3

(T) T T T T T T T

5 5 5 6

silent tap

5 5 3 3 5 3 5 3 (7) 3 5 7 0 3 7 5 7 3 5 7 0 3 7 5 7 3 5 7 0 3

C5 3fr. D5 5fr. E5 7fr.

6 5

T
A
B

3

T
A
B

C5 3fr. D5 5fr. E5 7fr.

3

T
A
B

P.M.

3 1/2 1/2

T
A
B

C5 3fr. D5 5fr. E5 7fr.

hold bend 1/2

P.M.

1/2

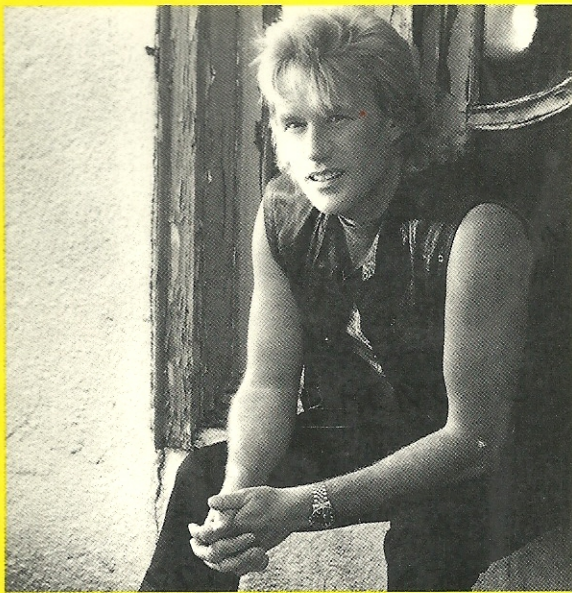
T
A
B

Chord diagrams shown: C5, D5, E5.

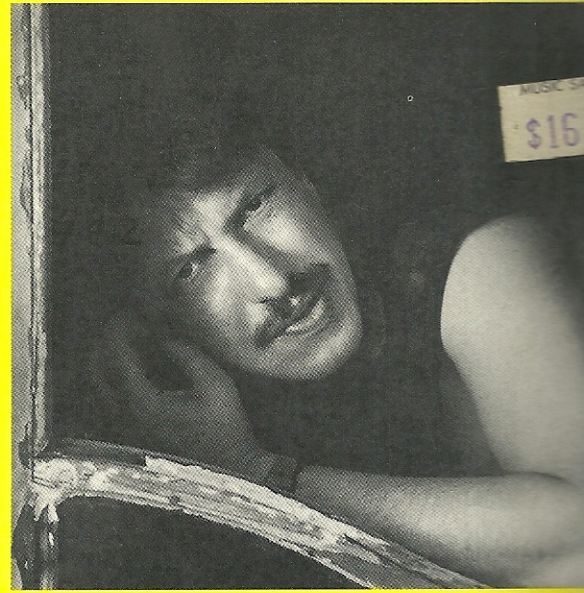
Instructions: *fade out*, *simile*.

Additional Lyrics

2. It's the same old situation,
Slipping deeper down the hole.
Just a little aggravation,
Burning way out of control.
There's no room for speculation,
No exception to the rule.
Don't exceed your expectation,
'Cause there's no one left to fool.
3. Got to find a new solution,
The problem stays the same.
Better fight to stop this world pollution,
Ever flowing to your brain.
It's the same old situation,
Must've seen it all before.
We expect your resignation,
But they're coming back for more.



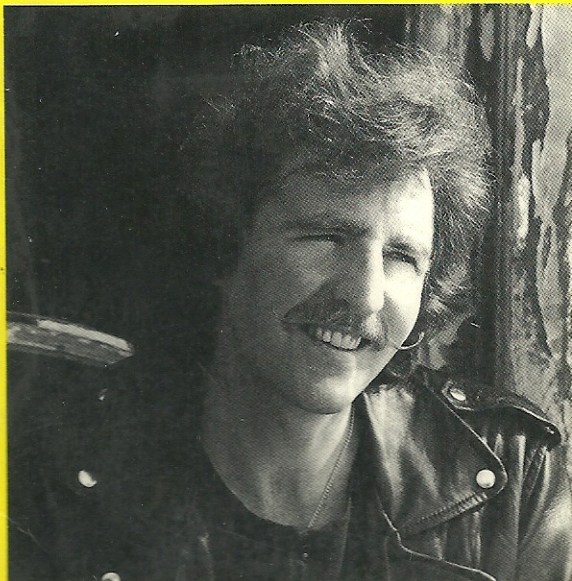
ALVIN LEE: Guitar and Vocals



RIC LEE: Drums

Highway Of Love
Let's Shake It Up
I Get All Shook Up
Victim Of Circumstance
Going To Chicago
Wild Is The River
Saturday Night
Bad Blood
Working In A Parking Lot
Outside My Window
Waiting For The Judgment Day

LEO LYONS: Bass



CHICK CHURCHILL: Keyboards

